Summaries of Bhasa's Dramas

Part II.

चौदयित्री सूनृतानां चेतनी सुमतीनां
यज्ञं दधे सरस्वती -

The message of Bhāsa is a message for all ages, for all humanity and is very necessary particularly at this stage of world's history. Bhasa is a lamp of eternal wisdom. Righteousness is its body, wealth and statemanship the wick furnishing the oil, realisation of God as Rama may be described as the eternal wisdom its radiant light. His are rare works, in which perfection of form is wedded to nobility of sentiment. His brevity, enchanting beauty and haunting melody always ring in our ears. The grandeur of Milton, universality of Shakespeare, sublimity of Aristotle, idealism of Plato, and moral fervour of Marcus Aurelius are all blended in his terse dramas. His terse and vigorous style has lent itself to the most sublime and dignified thoughts that human mind can soar up to. Bhasa can be regarded as one of the greatest poet philosophers of the world. It may be shown that his thoughts have entered into the very soul of a whole people and can never die.

The portraits of several generations of the early Sātavāhana kings at Nānāghāt and the Patna statues are now explainable in the light of Bhāsa's Pratimās for the departed kings of Ayodhyā.

Pratimā. An apter title for this drama would have been the vindication of Kaikeyi. Bhasa was more eager to refer to his original idea of making Bharata infer the death of his father as soon as he looked at the statues of the dead kings in the statue-house or Pratimāgṛha and so focussed his spotlight on that aspect alone; but from his own standpoint, one would be tempted to think that कैकेयीशोधनं or even भरतत्याग would have been a more appropriate title. As a matter of fact, we are left in doubt as to whether Bhasa admires Bharata to an extent even greater than Rama. Though Bharata might not appear in the first 3 acts, the personality of Bharata it is that arrests our attention from the 3rd act and holds us spellbound in our admiration till the very end. So a title like Bharata's sacrifice would have been more in consonance with Bhāsa's spirit. But one thing is clear, that the drama is one of the very best and must rank only next to his Svapna in regard to quality, though Prof Pisharodi seems to argue that it does not

exhibit a uniform level of excellence, individual acts, according to him being of rather poorer stuff (the first and the last for example).

The drama starts with Bharata and Satrughna away in the Kekaya Country for a long holiday. The rest are in Ayodhyā; it looks as though one fine morning, the day starts rather under bad auspices since Dasaratha is suddenly attacked by some serious mortal illness which unnerves him to such an extent as to make him think of nominating a successor almost immediately (not a fortnight or so before as in the original). Rāma is summoned urgently to his father's bedside without even the slightest inclination about the future possible trend of events. When asked to accept the kingdom, he definitely rejects, but after a good deal of persuasion, accepts it as a matter of filial duty. Only then is the order sent to Vasistha to get ready a coronation ceremony and another order is dispatched to the Nepathyā-Pālinī or the green-room Manager to stage a drama for the accession. Both are in attendance all the 24 hours inside the royal palace and so they could be ready almost within half an hour. But even while they were rushing through the preparations, news leaks out to Manthara

and through her to Kaikeyi. The latter through demands of Dasaratha
her rājyaśulka promised to her at the time of her
marriage and the ceremonies started by Vasistha are
cancelled as abruptly as they have started. In the result,
Rama has to go to Sita to take leave of her before his
departure; Lakṣmaṇa, fuming and fretting, vehemently
denounces the senile father's action and even declares
he would not hesitate to kill the old father and his
young wife. Rama somehow succeeds in pacifying
him; Sita and Lakṣmaṇa urge they must accompany
Rama if the latter must go to the forest and rather reluctan-
-tly Rama agrees and the trio departs, even as the
Kanchukin comes and warns them that Dasaratha's
illness has taken a very serious turn. The trio does not
suspect that the old man's death is so impending; fearing
that the father's protestations might succeed in slowly disua-
-ding them from going to the forest, the trio departs, in spite
of the second report of the Kanchuki that the dying King
is trying to wallow the distance - an obvious impossibility
- The I act ends here.

The II act is really unique in the annals
of Sanskrit literature in that it depicts the dying
Daśaratha on the stage. Kausalyā and Sumitrā are in

97 constant attendance at the sick patient's bedside. Somehow, Kaikeyi, who is in no way responsible for the backgrounds in Act, is not there, perhaps because of the dying man's expressed displeasure about it. The entire city is plunged in the deepest sorrow and the act starts, with the king on his deathbed, anxiously looking up to the door and the direction by which his son has departed. He curses himself for his having banished his dearest children and earned infamy thereby. He imagines he sees them before him and bewails 'Rama is departed like the sun; even as the day follows the sun, Lakṣmaṇa has followed Rama and at the departure of both Sūrya and the day, the day's splendour is also departed along with them exactly like Sītā!' He continues in the same strain 'What would destiny have lost if it had made me childless, Rama son of some other king and more particularly if it had made Kaikeyi a tigress in some forest!' With tears in her eyes Kausalyā tries to console him saying that everything will yet go on well enough and that they could see Rama after 14 years. Dasaratha's illness seems to take a more serious turn in that he is not able to recognise anybody at this stage and asks who it is that has just now spoken. Kausalyā tries to pacify him saying 'I, the mother of an unloved child!' Dasaratha realises it is Kausalyā and congratulates her on being the

mother of the delight of the eyes of the entire population and Kausalya silently signified her approval. The king once again congratulates her for having conceived the fortunate Rama, but as for himself, he says he is not able to control the increasing fire of the sorrow which is slowly consuming him consequent on Rama's departure. He sees some other lady and Kausalya starts saying 'Prince Lakṣmaṇa's' when Dasaratha suddenly darts up from the bed, interrupting her saying 'Where is Lakṣmaṇa? Alas! I am not able to see him!' The two queens support the king and the senior queen now explains that she was about to complete the sentence saying 'Lakṣmaṇa's mother is this other lady'. The king now congratulates her saying that her son is following Rama like a faithful shadow and so deserves to be called a virtuous son. At this moment is announced the arrival of Sumantra, the charioteer. Dasaratha, who is even now hoping that his son would after all relent and come back to his aging father, eagerly enquires whether he has escorted Rama back. When he is informed that he has come back with an empty chariot, Dasaratha faints and falls back on the bed and the two queens try all possible methods to alleviate his pain. After some time, the king recovers a bit, and asks the Kaṅcukī whether Sumantra has come back all alone and the Kaṅcukī replies it is so. The king then laments in a poetic vein 'If

the ratha has come back empty, it is but to make his desires (manorathas) empty; indeed it is a ratha sent by the god of death to escort Dasaratha to his (Death's) place. He wants Sumantra to be brought into his presence immediately and proceeds mentally to congratulate the gentle winds that might waft across his son freely in the forest. Sumantra soon enters to realise that even the servants in the palace are almost cursing the king for his having banished Rama. He announces himself to the sick king who asks him where he has left his three dear children and what they, the children, are feeling about the action of the king which has plunged all into an ocean of sorrow. The charioteer tries to console him that he would see them after a short while and Dasaratha finds fault with himself for having referred to his children in such uncomplimentary terms. He ought to have enquired of the 'professes' of the 'nestaparvins', how particularly Sita was faring in the forest. When Sumantra starts his sentence saying All of them, Dasaratha cuts him in the middle and asks him to refer to each name. Sumantra agrees and says Child Rama, Child Laksmana and lastly Child Sita. When Dasaratha again interrupts him saying 'that is not the proper order, that he should have put Sita in the middle with Rama and Laksmana to protect her on either side of her in the dangerous forest. Sumantra

now repeats the names in that order and Dasharatha also does likewise and looking up vacantly with outstretched arms apostrophises as it were to them, instructing them to embrace him and cries out that Rama's single touch alone could revive him even as the amrita would revive a dead person. Sumantra then proceeds to state that these three descended from his chariot in Fringiveapura, mentally prostrated before the Maharāja and started sending a last message to him; their lips shook as though to speak, but with their throats choked with their tears, they could speak nothing and departed to the forest. This last bit that they could not speak anything was too much for the dying king who once again fell into a deep swoon and Sumantra realises that the king's death was imminent and sent the last health Bulletin that the king's illness was incurable. The two Queens are hurriedly summoned and the king slightly regaining consciousness directs Kausalyā to massage his limbs. He says he is not able to see her at all and that his mind, already fone to Rama, could not be switched off from there. He now cries out that his heart's fondest desire - of seeing his dearest son ruling the people - was foiled by Kaikeyi in but a trice. He instructs Sumantra to inform Kaikeyi that she should feel particularly happy as the field was clear for her now, Rama was departed and Dasaratha himself departed from this life. The

charioteer consents to do so. Dasaratha now looks up into the sky, sees his three immediate ancestors come up to escort him into his new abode and wants water. When it is brought, he sips it in holy ceremony, becomes himself holy enough to join his three sires, Dilipa, Raghu and Aja and dies. The curtain drops, and the Act ends.

The III act informs us that already a Pratimāgṛha in which there are now four statues installed has been constructed and is purposely whitewashed and made to present a neat and tidy appearance. Flower garlands are hanging from the door, the walls are newly painted and equipped with a 'Five-Finger decoration' with sandal paste (पञ्चाङ्गुलिकोः [illegible]) and sand is strewn in front of the door. All these arrangements — exactly similar to a High school where the D.E.O may come the next day for inspection — are made in anticipation of Bharata's arrival. Swift messengers have gone and they have been particularly warned not to tell him of the death of his father and the departure to the forest and more particularly of how his own mother was privy to all this. At expected, Bharata turns up, rather earlier than Satrughna and a royal servant prohibits his entry into the city till the inauspicious Kṛttikā Star has vanished. With a trembling heart, eager to know the news of

his dear father and brother in Ayodhyā (as he thinks), poor Bharata is forced to stay near the outskirts and glancing all round, is attracted to the newly installed Pratimāgṛha. He wants to bow to them thinking that it is a temple with four divine images installed. The curator of the Museum instructs him not to think of the statues as divine images since they are only statues of human heroes. Bharata's curiosity is now roused and he learns that they are Ikṣvākukings, Dilipa, Raghu and Aja. As the curator names these statues, Bharata's anxiety increases and he asks him whether statues are installed even for living kings. On receiving the contrary reply, he is particularly distressed to find his father's statue also and silently prepares to go, when the curator particularly draws his attention to the last statue. He happens to use the word 'Strī'ulka' which drove Dasaratha to his doom and this is sufficient for him to guess that his mother has been responsible for his father's death. The curator gives him his next shock when he tells him that Rama, Lakṣmaṇa and Sītā have also departed into the forest. This is really unbearable for Bharata who says that entering into Ayodhya itself would be as good as entering into a forest now. Exactly at this moment when Bharata has already fainted under the stress of

1. In the epic, Kausalyā greets him II.75.11- इदं ते राज्यकामस्य राज्यं प्राप्तमकण्टकम् and Bharata felt that a sharp lancet had pierced him through his heart - विव्यथे भरतस्तीव्रं शल्ये तुदेव सूदितः - II.75.17. Kausalyā goes on further in the same strain to say that he be sent with Sumantra to the forest with the dead king's अग्निहोत्र - अग्निहोत्रं पुरस्कृत्य प्रस्थास्ये यत्र राघवः. The commentators explain - अग्निहोत्रमिति राजदेहस्य अग्न्युपलक्षणम् - suggesting slyly that Bharata should not even perform his father's obsequies. Bharata's heart is about to break and he dashes out a whole sarga swearing that he might receive the worst sufferings if he was privy to this in the least - II.75 - यस्यार्थेऽनुमते गतः

too great shocks which have unnerved him all on a sudden, Sumantra leads the three old Queens to that very Pratimā-gṛha and the curator entrusts the fainted Bharata into Sumantra's charge and goes away. Bharata slowly recovers because of the cool breeze, and Bharata's voice and form which are an exact replica of Dasaratha's when he was alive, make all of them startled. Bharata, who has been too long away from Ayodhyā and whose eyes are almost blinded with tears, is unable to realise who is who among the three mothers and requests Sumantra to individually instruct him. Sumantra therefore makes him stand in front of Kausalyā and he prostrates himself before her. Next he is made to stand in front of Sumitrā where also he readily prostrates, but when he is made to stand in front of his own mother Kaikeyi, he curses her as being the authoress of all the misery now stalking in Ayodhyā. He swears he is not her mother now. Kaikeyi protests she has if at all made the King keep his plighted word. Bharata is not able to understand the significance of her remarks and severely upbraids her for sending her own son Rama to the forest instead of being happy at his accession in the normal course of affairs. She calmly protests she could be guilty if she were really greedy of the

Kingdom and Bharata demands an answer as to why she had insisted on sending all of them, Rama, Sita and Lakshmana clad in bark garments, to the forest as though it were also implicit in her Śilka. In effect Bharata abuses her for dragging his name also into the unfair deal and pronounces the worst imprecations on her for her greed of the kingdom which has driven every one to his Doom. When just then the ministers, headed by the royal chaplains Vasistha and Vamadeva, offer him the crown, he scorns. Ironically retorts they had better offer it to his socalled mother, who has ceased to be his mother now. Asked what his next programme is, he says he will straightaway proceed to the place where Rama is and request him to come back as Ayodhya is a veritable forest without Rama now.

Here ends the Act III.

The II act starts with a Pravesaka or Connecting episode which informs us that Bharata has already departed to the forest with Sumantra. In the epic, the queen mothers also accompany Bharata, but here for obvious reasons, they are not brought in the picture now. The act proper starts with the entry of Bharata and Sumantra descending from the chariot in front of Rama's Āśrama. Bharata requests Sumantra to announce the arrival of Bharata, the son of the woman yearning for the kingdom, and the meanest

sion of the Ikṣvāku race. Sumantra refuses to do so and Bharata himself announces his arrival to the filial Rama in the following terms: 'The merciless, ungrateful, ordinary, adventure-loving and all the same devoted 'Somebody' (considers himself unworthy to refer to his own name even) has come - will he be welcomed or not?' Rāma in the Āshrama, with Sītā and Lakṣmaṇa seems to recognise the voice and is delighted. Lakṣmaṇa also does not exhibit the animosity against Bharata as in the original; Rama urges him to ascertain the identity of this 'sympathetic person'. The delay in Lakṣmaṇa's arrival makes Bharata rather anxious; Lakṣmaṇa, seeing Bharata, mistakes him for Rama himself in the beginning; he greets Sumantra and is greeted by him in return; Bharata now realises he is in the presence of his elder brother Lakṣmaṇa (as we have remarked elsewhere, Bhasa makes Lakṣmaṇa elder to Bharata and this order is popularly accepted while Vālmīki's order of seniority of birth is Rama, Bharata, Lakṣmaṇa and Śatrughna). and greets him. Without fully realising who he might be, he affectionately embraces him and asks Sumantra who he is. Sumantra replies it is Bharata and now Lakṣmaṇa again hugs him fondly to his bosom and blesses him. Bharata is now happy but he is

asked to wait till Lakṣmaṇa would announce him to Rama inside the Āśrama. This delay makes Bharata a bit perturbed and he urges him to do so in the shortest time possible. Lakṣmaṇa goes in and tells Rama, who directs Sītā to welcome him as a mother would welcome her long absent son. She comes out and is struck with the similarity of Bharata to her husband. Sumantra blesses her. Bharata dutifully prostrates himself before Sītā who is again struck by the similarity of Bharata's voice to that of her husband's. She now blesses him affectionately and directs him to enter and he affectionately received by his elder brother who is eagerly awaiting him. Sumantra waits outside as this is the first time he sees Rama after Dasaratha's death. Bharata now rushes in and prostrates himself before Rama and the latter equally affectionately hugs him to his bosom. Bharata is supremely happy but the news he has brought of their father's death – this is not separately told, but perhaps to be inferred by us as having been told in the context – makes Rama and Sumantra (who walks in now without much ceremony) weep with the deepest anguish. Sītā quietly directs them to be pacified with regard to the inevitable and Rama asks for water to perform the ceremonial ācamana for purposes of purification. Lakṣmaṇa

starts to carry out the behest as usual, but Bharata now rushes in and brings the water from inside and Rama is rather sorry that Lakṣmaṇa's place in serving him has been usurped by Bharata. Sītā pleads that Bharata also must have his turn of service of his elder brother and Rama agrees to the proposal, allotting the services of Lakṣmaṇa to the forest and that of Bharata to the city. Vālmīki similarly has told us that Bharata it was who was crowned Yuvarāja after Rāmapattābhiṣeka as Lakṣmaṇa definitely refused to have this honour. But Bharata refuses to return to the city now, protesting that Rama's name itself could protect his kingdom even in his absence. Rama points out that this would practically be shirking his duty. Sumantra slowly asks who should be crowned and Rama coolly replies that his mother's (Kaikeyī's) desire should be fulfilled. This is too much for Bharata to bear and the latter earnestly prays to Rama not to judge him by his mother's deed. Sītā also pleads with Rama on Bharata's behalf and Rama is sincerely grieved that Dasaratha was denied the sight of such a virtuous son particularly at the time of his death. But he argues: 'Should our father be made a liar on account of you?' Bharata would not listen to any such suggestion

and persists that he would remain with his elder brother in the forest as long as he chose to remain there. Rama urges him to protect his own kingdom as otherwise their father in heaven could not have the reward of his virtuous actions. Bharata is forced to see the justice of his brother's stand, and agrees to protect his (Rama's) kingdom – even now Bharata refuses to call the kingdom his, though Rama would have it so only – only on one condition. Rama wants to know it and the latter agrees to have the kingdom after 14 years. Bharata rejoices to receive this one boon (since he was afraid that Rama might even refuse to come back because of his mother's treatment) and he calls on Lakṣmaṇa, Sītā and Sumantra to be ear-witnesses and eye-witnesses 'the legal Śrotārah whose duty it would be (in Kautilya's language) to demand the fulfilment of the terms agreed upon viz restitution of the kingdom which is now to be held as a [illegible] or trust property on behalf of Rama. Bharata prays for another boon and Rama as eagerly says he is only too willing to grant the same. The younger brother prays for Rama's pādukās or sandals which would rule the kingdom in Rama's absence

and Bharata says that in future he would be their most obedient servant. Rama is almost envious of Bharata having become more famous than himself in a very short time and his mental retrospection makes Sitā plead on behalf of Bharata and Rama willingly hands over the sandals to his younger brother. The latter accepts them and openly declares that the coronation work would be performed on these two sandals and Rama permits him to do everything according to his desire and even directs Sumantra to fulfil Bharata's wishes. Bharata is particularly happy that he is not now an eyesore to the people, and that he has performed sufficient prāyaścittā for his mother's sin. Rama now instructs Bharata not to neglect the kingdom even for a moment (reminding us of the famous 'Kachchit sarga' in the epic where Bharata is particularly instructed in regard to the way in which a king should rule his subjects) and even directs him to return to the kingdom that very moment. Sitā, in her maternal affection for Bharata, had expected that Bharata could stay that day at least with them, but the latter takes his cue from Rama and decides to return even then. Sumantra consents to be the caretaker and guide the destinies of the Raghu race and departs with Bharata in his chariot after bidding a fond farewell to the āshramites. The act ends here.

A possible defect that might be pointed here is that Rama who is so eager in the next act to perform the father's annual Śrāddha seems inclined here to receive the news of the death in silence and does not perform pitṛtarpaṇa as soon as he receives the news as for example in the epic and the only answer is that the dramatist does not want to waste some time practically unnecessarily over it.

The next act introduces Sītā watering the trees and the plants in front of their āśrama and Rama slowly coming up to her. The latter has a mental worry about his father's Śrāddha which is to come off the next day; he hopes his father will be satisfied with the forest fare that might be available in the forest. Sītā reminds him that Bharata could perform the same in all pomp and glory in the city - यदन्नः पुरुषो भवति तदन्नास्तस्य देवताः as the epic quotes in the context, but Rama weeps since his father would be reminded of their forest life the moment he sees fruits spread on the darbhas. We must note that Lakṣmaṇa is absent in Bhasa's story; Bhasa has introduced a human element as it were in the story by telling us that Bharata is sending periodic messengers to the South to ascertain the welfare of Rama in the forest. He has now availed himself of the pilgrimage of Vasiṣṭha in the South to contact Rama. The latter has now sent his brother Lakṣmaṇa to offer their prostrations to the

Kulapati and so Rohasa has cleverly managed to send away Lakṣmaṇa from the āśrama when Rāvaṇa comes in to kidnap her. Evidently the result is that Sītā need not abuse Lakṣmaṇa as a fifth columnist as in the epic. To continue the story of the Tract, Rāvaṇa enters disguised as an excellent Śrotriya Brahmin and announces himself as a guest. Rama welcomes him with all his heart and prostrates himself before him. Rāvaṇa is offered a seat and asks Sītā to bring water to wash the guest's legs. Rāvaṇa fixes his gaze on the lady he loves for the first time and finds it rather difficult to control his impulse. Rama offers to wash the guest's legs and the guest suggests that such a formality need not be insisted upon as he has already been satisfied with their respectful prostrations. Rama accepts the explanation; Rāvaṇa boasts of himself as an adept in the Vedic lore, being born in Kāśyapagotra: he avers he has mastered the Vedas and their accessories, Mānavīya Dharmaśāstra, Māheśvara yogaśāstra (Patañjali's was evidently being written just then), Bṛhaspati's Arthaśāstra (not the one was published in Punjab Sanskrit series), Medhātithi's Nyāya-śāstra and also Śrāddhakalpa as taught by Pracetas. Rāvaṇa is particularly happy to hear the last treatise about Śrāddha ritual and Rāvaṇa, feeling particularly happy, (though trying to suppress his emotion all the while) asks

~~asks~~ him why he is particular about the Śrāddha ritual. Rama naturally explains he is anxious to know how best to perform the rite the next day and the latter readily consents to see that he could perform the same to the fullest satisfaction of his father in heaven. He explains that the rite, if performed indifferently could not please the fitrs and instructs that darbha grass, sesamum, a serpent called Kalāya, a mahāśaphara among the fishes, Śrādhānasa among birds, cow or the Khadga = rhinoceros among the cowspecies, are prescribed as being particularly pleasing to them if men were to perform the ritual, evidently suggesting that he knew the ritual even for the fats, rākṣasas, and others besides men. Rama wants to know if there were other things besides these; Rama explained that the other things were not easily obtainable particularly because they had to be procured by sheer might. Rama at once explains that he could procure either with his bow or with his penance, that he is capable of both, but the latter explains that they can be procured only in the Himālaya mountain, while they were far away in the South. They are, he explains, in the 7th highest peak & the Himalayas drinking the water directly as it falls from Śiva's head, with a back as dark as the precious stone lapis lazuli, swift as the wind and famed as Kāmatanapāśva and that

Footnote ① - The deer episode here seems to have supplied the cue to Bhāsa in the Pratijñā for the elephant trick. Exactly as Sītā when she sees the deer remarks in the epic मायेमी: स्वरसंपन्न शोभना etc, Rāvaṇa when he sees 31है रूपमिदं Rāma in Pratimā for the first time gives expression to his wonder in a similar śloka in almost the same śloka.

the greatest sages like the Vaikhānasas, Vālakhilyas and Naimiśiyas perform the Śrāddha ritual with their flesh. In a beautiful śloka, he adds that the pitṛs are most happy to receive the Tarpaṇa from their dutiful sons with their flesh since they become gods thereby and more particularly since they will not be involved in the unending cycle of births and deaths thereafter. Rama at once asks Maithili to start beef and baggage to the Himalayan region but Ravana (who has already instructed Mārīcha as in the epic to appear and frisk before Rama's Āśrama) invites his attention to a deer ① which has already appeared before them as though like a streak of lightning. Rama is very happy of getting such an excellent deer's flesh for his father's Śrāddha (the epic had made Sītā greedy for the deer - भरतस्यार्य पुत्रस्य श्रद्धाणां मम च प्रभो। मृगरूपमिदं चित्रं विस्मयं जनयिष्यति॥, particularly as it could be preserved in a museum of attractive objects, but here the dutiful son wants it for the next day; in a forgetful mood, Lakṣmaṇa is called, but Sītā reminds him of his absence. Rama therefore explains he will himself go and asks Sītā to serve the 'sage' in the meantime. Ravana, who has found it rather trying to control his impulse all along, now approaches the helpless Sītā with vicious intentions; finding Sītā about to enter the hut, he bars her way and assumes his own form. Sītā

is terribly frightened; Ravana announces himself as having come there to wreak vengeance for their having deformed Śūrpanakhā. Sītā cries out for help, but Ravana explains his prowess by which Śakra, Vaiśravaṇa (Kubera), Soma (Lord of the western direction) and Sūryaputra or Yama (Lord of the South) were all routed. This method of wooing - which is intimidation and similar to the wooing of Śakāra in the Chārudatta or Mṛcchakaṭika भ हे पुत्रो ऽ हं कामयितव्यः - frightens her all the more, but Ravana explains that none could dare protect her now as she was firmly within his grasp now. Ravana instructs her to regard him as her husband or Sūryaputra in future and he approaches her. Her remonstrations are of no avail; Ravana throws out a challenge to Rama to recapture her with his might. Jaṭāyu happens to hear her heartrending cries and comes up to rescue her, and the act ends. The Viṣkambhaka before the next act informs us that Jaṭāyu has been already killed and Ravana has achieved his desire by carrying her away.

The act starts with the scene laid out in Ayodhyā where Bharata is awaiting news from his second emissary to the South, Sumantra. The latter could not contact Rama as he had gone further South after the disappearance of his wife and this news is to be broken to Rama by the

extremely worried charioteer who enters carrying his charmed and prolonged life which has made him bring the latest bulletin about Sītā's disappearance. When Bharata sees Sumantra, he asks him eagerly for news about the trio in the forest, but Sumantra is so absorbed in his own worries that he could not hear the question at all. When the maid draws his attention to Bharata's question, Bharata seems to have guessed that he is bringing frightful news and puts the next question 'Could you not contact Rama? Had you to return half way?' Sumantra replies that Bharata's orders were to contact him in Janasthāna and as such he did proceed to Janasthāna. Bharata eagerly asks the next question as to why Rama or Lakṣmaṇa could not be seen, was it due to their anger, or their sense of shame? Sumantra explains that they were well educated to lose control of themselves and become angry; they were sufficiently disciplined to feel ashamed of themselves; but their āshrama was deserted. Poor Bharata is extremely apprehensive and his next question is 'Where are they gone?' Sumantra explains that they have proceeded to Kiṣkindhā where monkeys dwell. Sumantra, without fully realising the implication of the next item of news he is going to deliver, mentions a strange depressed and cheerless manner while

16 that in that monkey tribe, Sugrīva, the younger brother of the chieftain, whose wife was also carried away, was reinstated by Rama in his kingdom by killing the elder brother Vāli. This is enough for Bharata to guess that Sītā also is lost and he urges Sumantra to reveal the truth. Sumantra has to explain that Rama has invited upon himself the enmity of the Rākṣasas, who have, through their superior māyā or magic, robbed away Sītā. This is too much for Bharata who swoons away and Sumantra tries to pacify him. Bharata laments, 'My elder brother, first separated from his kith and kin has suffered great privations already in the forest: to make his cup of misery full, his wife also is snatched away, like the moon up in the sky overcast with clouds and losing all its lustre!' He rushes straight to his mother's apartments, dragging Sumantra also along with him and asks her to rejoice over this latest bulletin that has been brought by Sumantra – her desires are woefully satisfied since Sītā has been also snatched away from his side. He particularly taunts his mother saying that her entry into the noble Ikṣvāku race has been directly responsible for this latest scandal about the disappearance of the noblest daughter-in-law of the family. Kaikeyī's cup of misery is now full and she feels she cannot any more suffer her sorrows in a stoic spirit. She quietly asks Sumantra, the caretaker and custodian of the traditions

of the Raghu race, to explain to her son that Dasaratha had been cursed in his youth when he had shot at the son of a blind sage in the forest. Kaikeyi explained that she had been made a tool by fate, she was not at all greedy of the kingdom. Bharata demands an explanation as to why Rama alone was sent to the forest. The mother's reason is sensible, the sage had decreed that the father should be away from his sons; Bharata and Satrughna were already away at their maternal grandfather's, and Rama and Lakshmana had to be separated and so it was that she had asked for Rama's exile. 'Why then did she insist on fourteen years?' is the next question and Kaikeyi says that fate had inserted the slip of the tongue (lapsus linguae) of dina or day into varsa or years. Bharata is fully satisfied when he realises that the caretakers and custodians of the traditions of the Raghu race, Vasistha, Vamadeva, Sumantra and others - honoured in all the three worlds because of their straightforwardness and integrity of conduct, - आर्यपिताः गुरवः अनुशतिनः in Kautilya's language - had approved of this inevitable happening. He at once falls at his mother's feet and sincerely repents for his rude behaviour all along which he says was prompted by his devotion to his elder brother. The mother is

also supremely satisfied that her conduct is fully exonerated and the Act ends with Bharata's decision to start with all his army to help his brother in his fight against Ravana who had carried away Sita. We are also informed that Kausalyā has fainted and Bharata and Kaikeyi repair to her side to pacify her.

The next act starts with a vishkambhaka which informs us that Ravana has already been conquered by Rama who is returning to a munjana-vanavāsa similar to Chitrakūṭa in Janasthāna — where according to Bhasa's conception, an abhisheka must be solemnised and will not end in a failure as Rama in the city in the I act. Bharata also fortunately meets them half way there along with the Queen mothers and everybody is supremely happy. Rama, Sita and Lakshmana prostrate themselves before the Queen mothers. Rama invites Bharata to embrace him and Kaikeyi is particularly happy to see her two sons embracing each other. Satrughna also now comes up and informs him that Vasishtha, Vamadeva and the other ministers have now arranged a consecration for him and are waiting to crown him with proper ritual. Rama looks up to Kaikeyi and she heartily explains that with this, her most cherished desire would be realised. The coronation ceremony

which is actually done behind the curtain, but the ceremonial proclamation or rather a reminiscence-mentary as it were is provided for us. Kaikeyi is supremely happy now that her son is after all crowned almost in spite of her. Rama, after the ceremony, enters and invites his father in heaven to be happy now at least when his dear son was duly installed as King. Rama receives the congratulations of every one in the audience. Kaikeyi draws the attention of the people to the fact that Ravana's Puṣpaka Vimāna is now coming up to escort them all to Ayodhyā and the Drama ends with the usual Bharata Vākya which reads 'Just as Rama is now reunited with Jānaki and all other kith and kin and also is reinvested with prosperity, let our King rule over us.'

भरतसुखदमंत्रं भक्तसौभाग्यमंत्रं विषयविषदमंत्रं ज्ञानवीर्यमंत्रं
दशरथसुखमंत्रं विश्वरक्षैकमंत्रं जय जय परमंत्रं भासगीतं मंत्रम्

A Ramabhakta as great as Tyāgarāja, Bhāsa makes his Dasaratha die repeating his favourite Rama mantra; and his Bharata goes to the forest crying नायोध्या तं विनायोध्या साध्योध्या यत्र राघवः

Dr Radhakumud Mukherjee in the Allahabad Archaeological society publication 1935 - Early History of Kausāmbī believes that Udayana was born in 563 B.C. and died in 480 BC.

Udayana dramas. Pratijñā yaugandharāyaṇa

In the Pratijñāyaugandharāyaṇa, Bhāsa makes his hero Yaugandharāyaṇa vow solemnly twice, once in I.16 and yet again in III 8 and 9 - मोचयामि न राजानं नास्मि यौगन्धरायणः and यदि तं नाहरेद्राजा नास्मि यौगन्धरायणः। नाहरामि तृणं चैव नास्मि यौगन्धरायणः॥. The title Pratijñā easily reminds every one of Bhīṣma's vows, one regarding his Brahmacharya + the other to make Satya the insinuation is quite clear that Bhāsa wants us in the Bharata epic and to regard his Yaugandharāyaṇa on a par with the epic hero who is also a martyr at duty's altar. One is also struck with wonder at the way in which Udayana, the supposed hero of his drama, does not appear on the stage even once and this may appear as a serious defect when viewed on the surface; but an answer can be easily hazarded on the analogy of the drama Julius Caesar of Shakespeare. In the latter drama, the hero appears on the stage once or twice only in the beginning, but cannot appear later obviously; yet since his spirit dominates the

action in all the acts of the drama and even guides the destinies of the ~~war~~ in the last act, Shakespeare seems to have been justified in having his name for the title. Similarly though Udayana does not actually appear on the stage, the news of his capture in the I act, the praise of Udayana by his worst enemy Mahāsena to such an extent as to sincerely desire him to be his son-in-law (compare Drupada's desire in the epic to have Arjuna as his son-in-law), and the efforts of the supposed lunatic Yaugandharāyaṇa to get his master released, clearly explain to us how Udayana is really the central power-house from which every action gets the charge necessary to push the drama into vigorous activity and life. Another point to be noted in connection with this ~~and~~ the last and the best drama of this series, the Svapnavāsavadatta - is that the two together have ten acts, as required for a prakaraṇa according to rules of Sanskrit drama-

Footnote to succeeding page (1)

If this is accepted, the criticism about वासवदत्ता परिणय not being found in our drama as found at present is also satisfactorily solved.

- hurry, almost exactly similar to the Mrcchakatika, the standard prakarana existing now. Actually some critics like Mr Pisharodi have even declared that the 2 dramas must be regarded as one drama and that later, some body, evidently the Chakyars of Travancore, might have, for their stage convenience, regarded them as two distinct dramas.[1] Whichever way the truth may lie, it is undeniable that the second forms the sequel to the first and that both of them are really excellent specimens of dramatic art. In the Pratijñā, the action might be external while in the Svapna, it is mainly psychological. Again the Dramatist seems to have lavished all his skill on Yaugandharayana in the first and on Vāsavadattā in the second. It is a moot question whether Guṇāḍhya invented this story or Bhāsa himself, particularly in virtue of the fact that the Tamil Perungadai seems to be very near in point of spirit and detail even to Bhāsa's story; but in virtue of the fact that dramaturgists like Bharata and Dhanamjaya have stated that the author of a prakarana must weave the entire plot from

his own imaginative brain, one is tempted to guess that Bhasa himself might have first been responsible for the Udayana idea, which later might have caught Guṇāḍhya's fancy and might have been converted into an Udayana Sāgā by him in his Bṛhatkathā. While discussing this matter, one is also tempted to refer to the late Bhattanāthaswamin's wonderful speculation that the Vāsavadattā of the celebrated and timehonoured Bhasa should have had for its plot not the Udayana-Vāsavadattā saga, but the story referred to by Bhavabhūti in his Mālatimādhava सञ्जयाय प्रति श्रुतं etc. According to him, therefore, the drama should be supposed to have been lost; his contention again is that according to some critics who have quoted from the famous Vasavadatta of Bhasa have referred to a drama in which the subject matter should be Vāsavadattā parinaya, while the drama as published now from Trivandrum does not at all deal with Vasavadatta's marriage, but forms only a sequel thereto viz Padmavatiparinaya. One might answer that the burden of proof lies on the objector alone and not on us; even otherwise, the criticism of Bhattanatharswami loses all force

particularly because a drama of the type speculated by him does not at all exist among the Dramas so far discovered. We might even suggest that the Vāsavadattā pariṇaya referred to in Alaṁkāra works might be the 'unsaid' part of the Pratijñā drama, left entirely to our imagination by the first rate dramatist Bhāsa who anticipated Anandavardhana's wonderful Vyañjanā theory centuries before that prince of critics. We might even go so far as to say that the सुप्त-प्रसुप्त कल्पं मनस्कं परिपक्वधियां of Anandavardhana in his last Uddyota might even be a reference to this unsaid वासवदत्ता परिणय. But speculation apart, both the Pratijñā and the Svapna dramas represent the highest watermarks of Sanskrit dramas and Bhāsa deserves our everlasting gratitude even if he had left for us even these two dramas alone. In particular, the Svapna drama, which has won unstinted praise from Rājaśekhara - स्वप्नवासवदत्तस्य दाहकः अग्नेः पावकः - deserves the high tribute since it uniquely proves to the world Bhavabhuti's thesis तस्मात् रसः करुणः एव long before he was himself born and what is more important, without the aid of adventitious supernatural devices as in the Uttaracharita.

Coming to the dramas in general, the scene of the I act of the 'Vows of Yaugandharayana' is laid in the capital of Udayana Kausāmbi; in the later 3 acts the scene shifts itself to the rival capital, that of Mahāsena. The picture of the two outstanding monarchs of the day, Udayana and Mahāsena, is drawn in an indelible manner by a living artist and present a remarkable contrast. Similarly, the picture of the two ministers, Yaugandharayana and Bharatarohaka are also contrasted as vividly as to make the contrast most effective even and the superiority of the first very clearly indicated. We feel we can fully echo Yaugandharāyaṇa's sentiments when he says रमणीयतरः प्राप्तमतोऽन्यतो विनियोगः in the IV act; the upayāpa taught by Kautilya in his yogavāsana chapter finds its fullest exposition in Yaugandhara's उत्पत्तेश्च शक्तस्य रक्षायाः परिपालनतः। अत्र गीतमिदं स्वयं कर्म संप्रति दृश्यते ॥ IV 8. When Yaugandhara declares प्राप्तो जयश्च नृपतिश्च महांश्च शब्दः IV. 6. he fully realises the success and wisdom of his actions and if one of the servants soon after the Praveśaka in IV act declare that even Uppajjini has been converted into Kausāmbi, of course प्राकारतोरणवर्जं, one feels that

① The force of the simile in वेदासरसमवायप्रविष्टो भारतो वंशः came to be completely lost upon the compilers of the Purāṇas. The word यक्षिणी in Bhāsa's Svapna V and in early Buddhistic literature is used in the sense of female early spirit. Jayaswal identifies the नारायण in the Arimānaka नाणी with the Kāṇvāyana Nārāyaṇa 53 to 41 B.C., also a राजा सिंह श्रीकातपत्राङ्क. The theatrical structure in the Jogimāra Cave is comparable with the devotion of Sumitra, the son of Agnimitra to histrionics and also with Patañjali's reference to this art in his Mahābhāṣya.

no higher meed of praise need be awarded to Yaugandhara. It was no wonder that such a dramatist of excellent repute as Viśākhadatta based his Mudrārākṣasa entirely on the lines of Bhāsa's Pratijñā.[1]

The first act brings to Yaugandharāyaṇa in Kausambi the unfortunate report that Udayana has already been captured as a result of Mahāsena's elephant strategy. The minister had already foreseen such a possibility and was trying to take the necessary precautions to prevent such a catastrophe, but the impetuous folly of Udayana made him rush where angels would fear to tread; the minister had drawn up Udayana's programme for the hunt for a particular day, and sent his precautions to suit that programme, but Udayana, too eager for the hunt, had forestalled him by a day or two, only to be caught in the net spread for him by Pradyota Mahāsena.

The minister is conferring with Śālaka, the faithful attendant who was being instructed to carry the letter and the talisman to Udayana. The attendant exhibits uncommon agility when he declares that though he had not so far travelled

by a particular route, he had heard reports about the same and so practically understood the same. Only the pratisarā or the talisman-amulet-string was to be blessed by all the sumangalis in the antaḥpura and the worried minister sends for it urgently. At this moment enters Nirmundaka to inform that Hamsaka just now arrived. Yaugandharayaṇa quickly grasps that Hamsaka's arrival without his master from whom he was never so far separated does forebode some disaster and mentally cancels the dispatching of Sālaka as just now planned and asks him now to take rest. Hamsaka approaches the minister who promptly asks him 'Has our majesty not gone to the elephant grave?' The reply is that he has gone there even the day previous. The shrewd minister realises that it is a hopeless affair now and asks him a straight question as to whether there was any hope, whether their master was already done to death in the hands of his merciless enemies. Hamsaka's reply 'our majesty is indeed still alive!' makes the astute minister at once guess that he must have already been captured prisoner and the private secretary but confirms his suspicion. The minister is

naturally terribly grieved that he has been beaten hollow by Pradyota's ministers. 'With Dundhi Rumanvān and the loyal cavalry, how had such catastrophe not been averted', cries out the minister in deep anguish. But Hansaka, the secretary, rushes to explain that the absence of the cavalry and the Commander Rumanvān it was that was responsible for this mishap. The minister understands only now that the secretary had walked a very long distance to inform the news of the master's mishap and instructs him to sit down, compose himself and then only proceed with the further narration. Hansaka composes himself and continues his narration - 'Even before the sun had risen, in the dim darkness, the king crossed the Narmadā by the sandy ford; the ladies were encamped in the Bamboo forest and attended by only 20 troops, our majesty started to the Elephant forest which he reached an hour or so after sunrise. At that particular moment, a footsoldier came up straight to our majesty and told him'. At this moment the minister interrupted the secretary's

narration and interposes, - Did the informant say -
'Just a league from here, I have beheld just now an
elephant blue all over its body except at the nails and
tusks, exactly as in the scientific treatises the Emperor
Elephant is being described?' Hamsaka is surprised
to see how the minister has guessed too correctly
and proceeds to state that Udayana protested
against anybody following him, saying he alone
with his Vīṇā Ghoṣavati would capture that
Emperor. Elephant single handed. Even though the
commander Rumaṇvān urged saying 'Dear Majesty!
you can singly catch even the Quarter elephants
Airāvaṇa and others (Bhāsa's spelling of this
word usually spelt Airāvata is peculiar and marks of Malayāli influence); but
in enemy's territory any deception can be thrust
on us at any time; for heaven's sake, may you
majesty not proceed all alone therefore", yet as
master persisted in his impetuous folly and
straightaway mounted his Sundarapāṭala
horse and started.' Yaugandhara, by force of
habit, as before completed the sentence for
victory, but immediately corrects himself

in view of the peculiar attendant circumstances, and Hamsaka proceeds with his narration - "Covering the distance alleged by that so-called eye-witness (who was really bribed by Pradyota's minister to say so and lure Udayana into his doom) the form of a heavenly elephant slightly revealed by its pair of bright tusks fixed into a void in the shade of the sāla trees, the blue colour of the trees' shadow adding to the self-same colour of an artificial 'Robot' Elephant slowly emerged into our view. Our master was fully taken in by the deception and advanced near it, dismounted from the horse, took his Kinā and began to sing in front of the supposed huge beast. Behind us, at once, we were startled by a lion's roar; before we could turn back, warriors had emerged from the artificial elephant only to surround us. Of course, our master attacked them straight, as he had no other course open to him (एकायनगत: = standing at bay); but by force of sheer numbers, our master who had fainted in the encounter, was captured, bound over with the thorny creepers available in plenty all round, and even illtreated to a certain extent by the mean soldiers.

131 particularly because some of them remembered the way in
which when their armies were defeated by ours formerly
some brother, father, or friend of these mean soldiers had
been killed. Fortunately for us before actual violence
could be exhibited on an master's body, Sālankāyana
the commander of Pradyota rushed up to that spot
and cried halt to their infliction of violence. At
that moment, an ambulance-car - to use an
anachronistic phrase - was improvised to carry
the body of an master to Ujjayini." When so
much of the episode was narrated, the amulet-
string, which was urgently needed before Hamsaka
arrived with his dismal tale, was now brought in
in all haste and confusion, but Yaugandharayana
asked that it might be safely lodged, muttering
almost to himself that it was too late to serve
any useful purpose. But the maid seems to have
already guessed the nature of the information
received by the minister and requests him that
news she had to convey to the aged Dowager
Queen-mother of Udayana. Yaugandharayana cleverly
prevaricates and tries to avoid, but the maid
would have nothing to do with such half-

truths and so finding himself cornered as it were, the minister breathes out in a whisper the truth that their king is taken prisoner by his enemies. When she is about to depart, the minister instructs her to let out the undesirable information slowly, never to blurt out all at once that the king was already in the hands of the enemies lest the poor mother might at once collapse. The possible psychological reactions should be slowly grasped, the enemy's vantage points should be explained, doubts should be expressed about our position and only at the last possible moment, the truth should be let out in slow instalments, after the minister and the maid agrees and carrefully departs to break the news to the anxious mother. Yaugandha now turns to the secretary and demands as to why it is he has not followed his master through thick and thin, through fire and water, and the secretary suggests he was particularly instructed by his master to inform the news of his capture in Kausāmbi. Yaugandha proceeds to his next question as to whether his master had entrusted him with any special message for himself. At once the secretary eagerly answers: 'certainly. Our

majesty wanted to send a very ominous message, but with tears in his eyes our master simply said 'go and see Yaugandharayana'. The 'unspoken word' of the message – the implicit trust which the King has reposed in him has touched Yaugandharayana's sense of devotion to the King; just then, the Dowager Queen mother also sends a message to him – Let my son (Yaugandha) effect the release of my other son (Udayana) now in the enemy king's hands. The two messages reveal to the minister the trust and confidence reposed by the Queen mother and the King himself and the lamentations of the women in the harem of the King steel the decision of the astute and loyal minister in respect of his first vow - मोचयामि तं राजानं अस्मिन् योगंधरायणः that he will release the King somehow at all costs. Just then report is brought that a mad brahmin mysteriously appeared before the people assembled for a feast for propitiating the evil planets in the King's horoscope directing the people to eat to their hearts' content since the royal calamity would soon be averted. Yaugandharayana at once takes his cue from the divine Dvaipāyana who has thus blessed a descendant of Arjuna (Udayana) thus, and is over.

-forced to find that his body also becomes mysteriously deformed (compare Nala's deformity in the epic after the serpent bite). News is just then brought that the Queen mother desires to see her son the minister and bid him a fond farewell and the latter, determined to rescue his master at any cost starts, completely deformed beyond recognition, first to the Queen Mother and then to Uppajini. Act I ends here with a remarkable Sloka about proper efforts being always blessed with success.

The II act reveals to us the Kanchuki informing us that Mahāsena is eager to get his daughter married and very many kings like Kāśirāja have sent their messengers for example with marriage proposals on behalf of their sons, but the astute Mahāsena is not giving them any reply, evidently with some ulterior purpose. What that purpose is is revealed to us in the conversation between the King and his queen consort in a memorable conversation. The King tells the Kanchuki - who has grown grey in the family's service and who was almost the senior most member of the family itself - that he wants an excellent and an amiable son-in-law hailing from a noble family and the Kanchukin replies that these virtues are rarely found in the would be son-in-law. At this stage the queen is also sent for and joins

in the conversation. The King, whose attention to this particular topic is drawn by the Kāśirāja's proposal just then, is particularly thinking of Śālankāyana, a trusted minister of his, who has been deputed to lure Udayana into an elephant hunt and capture him by cunning means. He is naturally afraid of the astute Minister Yaugandharāyaṇa who has proved himself more than a match for Mahāsena, either in military or strategic manoeuvres. He asks the Queen what Vāsavadattā is engaged in just then and is informed that she is now studying the Vīṇā music very eagerly. The Queen naturally requests her husband to provide a personal tutor, but the King calmly suggests that her husband who must be somehow fixed up soon could himself teach her or take up that responsibility. This elicits a regretful sigh from the Queen and inferring from her husband's talk that he must have mentally fixed upon somebody, asks him for more particulars, but the deep Mahāsena says he is yet undecided about it. The King sympathises with his queen's feelings on the eve of her daughter's marriage and the Queen pronounces her considered opinion that they should not regret after the

marriage about their choice, they should try their level best to select an affectionate husband. When they are thus deliberating and the King lists the various suitable princes who could be considered desirable, the Kanchukin announces Vatsarāja as though destiny was desirous of interposing him alone as their son-in-law. The Confusion Kanchukin explains that in the joy of mentioning a happy event, he had not cared for propriety and rushed in with his happy news and the Kapālika urged him to deliver the same quickly, signing to the Queen to stay on. The Kanchukin explains to them that Vatsarāja has been captured and Mahasena's joy is most sincere, in that this is the happiest news he has heard all his life. He was apprehensive lest Yaugandharāyana might countermand Udayana's hunt and simply frustrate him and now that this is an established fact, he seems to be cocksure of acquiring him as a son-in-law. In the joy, he wants to hear Udayana's name in as many varieties of ways as he can only to assure himself that there is no comedy of errors in the bargain, particularly because he has been able to forestall the most ingenious minister in contemporary politics. Even after hearing it in different ways, he tells him the news is too good to

be true and the Kañcukī assures him he is an old Brahmin, grown grey in his service and would never utter an untruth in Mahāsena's presence. After so much of assurances, he is supremely happy and says his life Mahāsena is become really significant today. The queen now realises why her husband has been indecisive all these days and the king now sends instructions that the royal guest should be received with princely honours with all pomp. The queen now interposes that this haughty prince alone had refrained from asking for Vāsavadattā's hand and the King explains that he was only impetuous and boyish, but was a scion of the noblest race in India, the Bhārata race with a divine origin, was the proud possessor of the hereditarily inherited Gāndharva love, was excessively handsome, and what was most important, was most popular with his subjects. Practically all the heroes of Bhāsa are thus admired by even their worst enemies and in this connection, we can remind ourselves of Rāvaṇa's estimate of Rama as seen as he sees in the V Pratima - राम इत्यारोपितं धीरैः स्थितं धीरोदात्तं धीरशान्तं. (Bhāsa has made Rāma seen by Rāvaṇa even prior to the great रामरावणयुद्ध). Continue-

ing, the King remarks that his command dare not be resisted anywhere except in this haughty youth's territory. The Kaṃcuki again enters at this stage to present the precious Vīṇāratna which has been the treasured heirloom of the Bharata family and the King receives it most happily as with it Udayana would entice the hearts of the elephants as the Ṛṣi proficient in Vedic lore, could attract with the help of his magic. He at once decides to present it to his daughter in spite of his wife's protest that it would make her all the more absentminded and oblivious of her surroundings. The King is now particularly worried to hear that Vatsa rāja was maltreated by the captors and had too many wounds on his person and sends instructions that his wounds should be very carefully healed with the best medical aid and care possible. Information is then furnished that the wounds are already carefully treated and is now comfortably lodged in the Mayūrarajastimukha palace. The King suspects that the summerheat in that palace would be unbearable for a sick patient and at once issues orders that he must be shifted to the cool palace Maṇibhūmikā without delay. He purposely calls for

his minister Bharatarohaka who could not see through his partiality for the enemy Vatsarāja and explains to him the reason why he has all along, at great Himalayan trouble even, been cherishing to possess Vatsarāja at least by stratagem. The Act ends with their departure, and is bristling with humour and wit.

The III act, also called mantrānka, contains the secret deliberations of Yaugandharāyaṇa, Vasantaka and Rumaṇvān. The astute Prime Minister & Vatsarāja is completely deformed and pretends to be mad in the streets of Ujjayinī, while Vasantaka appears as a funny beggar and Rumaṇvān is disguised as a monk. They repair to the [illegible] confer together and finally arrange for a plan for Vatsarāja's escape. The minister has already pitched upon a plan which was approved by the other two, only the king had to ratify the same. Mahāsena was proud of his possessing the elephant Nalagiri and Yaugandharayana arranged a plan by which Mahāsena could be insulted in revenge for the previous deception he had practised upon their king. The elephant Nalagiri was to be confused and frightened by setting fire to nearby buildings to such an extent as to produce rut in it and make it uncontrollable. Pradyota Maha

Sona would be forced to seek the help of Vatsarāja, expert in controlling elephants, to bring it under control. Vatsaraja could thus be made to get back his Ghoṣavati too and he could easily ride the same elephant to escape into Kausāmbi. But Vasantaka now, almost at the 11th hour, when the plan was about to be executed, reveals that Vatsarāja would not like the idea of escaping without Vāsavadattā whom he had now begun to love passionately; but we will presently see how the minister took a second terrible vow on the spot, for Vāsavadattā's elephant Bhadravati also intoxicated likewise, persuaded Vāsavadattā to go for an outing as it were, and made both Udayana and Vāsavadatta escape with Mahasena's proudly possessed Nalagiri and also with the Vinā Ghoṣavati.

The disguised Vasantaka enters with a significant and clever soliloquy only to assure himself and his two accomplices that there are no enemies or their spies nearby who will overhear their secret deliberations. The next conversation between the three accomplices is also most thought-provoking, particularly because of its [illegible]

of the undercurrent of ulterior and indirect references, only the other two can understand what he implies and the other two also respond equally cleverly. This act, also, like the previous, is full of sparkling wit and thought provoking and, we may confidently assert, is unrivalled in the annals of Sanskrit literature for its अर्थगौरव or ideas bristling with parallel speech. Sanskrit literature alone can boast of such aṅgāpadeśa lyrical literature, but the earliest regular specimen of such literary composition, the Bhallaṭa Śataka trails only from about the 8th A.D from Kashmir.

Coming to the act itself, the Viḍūṣaka Vasantaka disguised as a Diṇḍika or a soothsayer beggar in a motley dress – a very familiar figure at our doors early at dawn – informs his 2 friends whom he has programmed to meet then – but in mystic code language which they alone can comprehend – that Vatsarāja was too full of Vasavadattā after being entrusted with the music tuition for her by Mahāsena. He assures Yaugandharāyaṇa that the spies he has employed cannot be bribed over by Mahasena's minister, but he is only worried that the very well laid out plans of their clever minister are doomed to miscarry because of Udayana's impetuous and blind passion for Vasavadattā. The minister, smiling like the foaming dirty gutter water (to translate Bhasa's own words)

soon after some heavy downpour, joins him at this stage. The "Round Table" is to be completed soon by the appearance of the Monk Rumanvān who now pretends to be a gatekeeper of a wellguarded secret. The minister is asked to reconstruct his plans even at this late hour and so all enter the sanctum sanctorum where evil eyes or ears will not try to probe into their mystery. Entrenched inside, they speak their usual language easily; the knit is for escaping, if escape they must ? with Vasavadattā, while Yaugandhara's one purpose is to wreak vengeance on Mahāsena by escaping with Vatsarāja only. The other two impress upon him the urgent necessity of wreaking more terrible vengeance on Mahāsena by depriving him of his most prized possessions, Walagiri and Vāsavadattā, besides recovering their own proud possessions so far, Vatsarāja and his Ghosavati. To support his statement, Vasantaka mentions the very breath taking story of Udayana's having had to be satisfied with a simple bath on the holy chaturdasi day. Had he been in Kausambi, he could bathe to the accompaniment of sacred music, worship the gods and honour his guests, but today the music for his bath was provided by the golden chains on his person

 ~~provided the ceremonial music~~ and a simple nod of the head before the food was all the ceremonial pūjā he could permit himself." Yaugandhara assures him that his plans were ready to rescue their master, but Vasantaka assures them once again that he was counting without the host as the person for whom they were toiling thus night and day had now begun to consider the jail itself as a pleasure park and was throwing himself head over heels into the enjoyment of sensuous pleasures. This was a bit too much for Yaugandhara to swallow, but soon his sense of devotion to his master got over the sense of frustration at his master who had begun to love at a most inopportune time and place. He now vows that his master would be enabled to elope with Vāsavadattā as Arjuna eloped with Subhadrā. They then depart, with their plans well laid out and the act ends as mysteriously as it has begun.

The IV act informs us in a Praveśaka that the plan of Yaugandhara has fully succeeded, but he himself is caught prisoner after some

time. But the minister is confident that Udayana has by that time fled into his own territory, and Mahāsena's officers cannot injure a hair in the bodies of either Vāsavadattā or Udayana.

A servant of Vāsavadattā has been trying hard to get at the elephant Bhadravati to sport with her in the water, but the servant, so goes the report, is away in the toddy shop. After some time Gātrasevaka, for that is the name of the servant, enters, almost bathed in and flushed with wine and terribly angry that he should be disturbed in the midst of his wine-drinking. The servant continues to speak more insolently than before and tries to gain more and more time, by alleging in slow instalments, unclasping that he has pledged the goad, the Kusumamālā or the sharp-edged necklet, the bell dangling from its neck, the whip and the leather also the elephant itself is pleased and so he is not in a position to bring out the elephant. The soldier shouts out that it is the fault of the indiscreet toddy shop owner who has supplied in his generosity an overdosage of wine to this Gātrasevaka and the servant quietly

asserts that they should not lose the interest (Vasavadattā) in their capital (Udayana). The soldier now hears the public announcement that Bhadravati has fled from its stables and soon after another announcement, Udayana has eloped with Vasavadattā. Gāhāsevaka, who is really a servant of Yaugandhara newly entered into Mahāsena's service for this very purpose, send up a sincere prayer to heaven that their master Udayana should reach Kausambi safely. When the soldier taunts sarcastically bidding him drink more freely than before, the servant retorts – 'We are not at at all drunk, we pretended to be so; now like serpents (cobras) forcibly releasing themselves from their forced imprisonment, we the friends of Yaugandhara spread ourselves on all sides to cover up our master's flight: let us all be ready even to die, if need be, in our master's cause. Alas! our master has fought desperately and resisted Mahāsena's teeming millions for a while; but as his sword was dashed against an elephant's tusk, he is now overpowered by the overwhelming numbers of the enemy! Alas! What can we do now?' When the 'servant' is grieved thus, the soldier who had failed in intimidating the servant into

obedience but failed, now simply wonders at Jayaguna's tactics and proceeds to report to Bharatarohaka Mahā-senā's Prime Minister that Indrajana has managed to flee.

The act proper now starts with two ordinary servants who are escorting the handcuffed Jayaguna. Even they are forced to admit that the enemy Prime Minister has been caught because of the treachery of the mood which broke itself when being dashed against the tusk of an elephant. He is being carried on a flat stretcher. Though being thus paraded in the public streets as a warhorse, Jayaguna turns the situation to his own advantage and openly avows that though he might have been caught thus unawares, he has already eminently succeeded since his master has already been enabled to escape. His remark राजतरङ्गः शत्रु-मनोरथानां विनिपातः - even the downfall of those who have achieved their desires (compare Nelson's death when his victory in Trafalgar was being announced) is really admirable and he sternly instructs the guards not to drive away the commoners in the streets who have rushed in their thousands to see the Minister whose fame has travelled before him and who

has been able even to defeat Mahāsena, the mightiest monarch of the time. 'Let the people see me and fully realise how a deserving minister should mould his life.' It should be noted that the deformity in his body should have disappeared by now with the achievement of his desired object — even as it did for example in Nala's case in the epic; at this moment a ruse is practised upon him by Bharata nāmaka Sudaśa and a soldier rushes in to announce that Vatsa-rāja who fled away in such indecent haste has been once again captured. Yaugandhara does not at all lose his balance, he realises it is a trick that is tried to be played on him and he proudly declares he has already calculated the time that his master might have taken to flee into his own country and kept the armies of Mahāsena at bay till such time already before his arrest had been effected by them. When cornered by Yaugandhara with the question as to how Udayana has been captured, the soldier trots out the answer that a pursuing party was dispatched on the Nalagiri Elephant. Yaugandhara declares that this is impossible since none but Udayana could control the said elephant. The

The Indian system of prosody exhibits an artifice which is peculiar to ingenious. Sanskrit metres are measured either by quantity or number of syllables, both with and without rhyme; sometimes they are most rigidly restricted, while at other times they give ample latitude. Thus in variation of metres Sanskrit prosody is richer than metres in other languages.

A Sanskrit stanza has ordinarily four lines; it may have 3 (as in the Vedic Gāyatri), five or even six lines, but they are exceptions. The prākrit prosody exhibits a greater variety in length of the stanzas; we find stanzas having even 16 lines.

Sanskrit metres can be roughly classified into 2: those measured by number of syllables or varnas and those measured by syllabic instants or mātrās. The former are more numerous and more popular. Among the Sanskrit metres which are measured by mātrā, the Āryā and the Vaitāliya are most popular.

Coming to Varnachhandas, metres regulated by number of syllables, we find that these occur in stanzas having four lines each. The metres can be divided into 3 classes i.e. as all the four lines are similar, the alternate are similar, or all dissimilar. In the case of these metres, the number of syllables in each line varies from one to 26. There are metres having as many as one less than 1000 syllables; but they form a class by themselves. Considering the 3 subdivisions given above & the rigidity of the scheme the variety of possible metres becomes almost infinite. Bhāskara's Līlāvati gives a method of calculating the number of possible metres on account of the great number of subdivisions. The śloka which is the most commonly used stanza in Sanskrit verse

overawed soldier now mentions the real message sent by Bharatarohaka, "Let the guards of Yaugandhara stay behind, there is no necessity for them since in the arsenal, the army is strong enough for any emergency (even if Yaugandhara might try to regain his freedom and run away). Yaugandhara himself provides the proper commentary in his dignified taunt "These servants were all asleep when the Fire Vatsa-rāja was being bound and now when the horse has run away with the precious treasure, what need is there for any restraint on my person?" As though in answer, Bharatarohaka has instructed that the fetters binding Yaugandhara's hands and legs be released. The latter certainly appreciates the idea of a personal interview with the rival Minister of Mahāsena and the crestfallen minister Bharatarohaka now enters to interview his successful rival who is like a snake raising its head in spite of or even resenting the attempt to tread thereon. The interview is really dignified and Yaugandhara's spirited reply makes Bharatarohaka almost quail before his rival whom he forestalled by the elephant ruse, but to be only completely out-witted soon after. The latter pretends to be happy

and which is denominated from the Anushtup variety, forms a distinct class by itself. The most simple kinds of the dandaka are those consisting of iambic + trochaic feet excluding. The rest are called वितान.

The science of prosody held an impt place in Skt lit. even as early as the Brahmanas if not earlier, सांख्यायन श्रौतसूत्र, the निदानसूत्र, ऋक् प्रातिशाख्य, कात्यायन's अनुक्रमणी of ऋग्वेद + यजुर्वेद, all contain chapters on prosody. Later on prosody was included among the 6 Vedangas, + was designated as feet to the Vedas - छन्दः पादौ तु वेदस्य. This work which is regarded as a Vedanga, is Pingala's छन्दसूत्र. Later on Bharata in his Nāṭyasūtra writes: छन्दोहीनो न शब्दोऽस्ति न छन्दः शब्दवर्जितं. Writing about the importance of prosody in dramaturgy, he writes one should apply oneself to speech; it is regarded as the body of dramaturgy. This shows how impt the Sanskrit writers considered Prosody.

As in the case of all other scientific branches of Skt lit, the earliest extant work on prosody, the Chhandasūtra of Pingala is a work complete in itself. Pingala ranks as an ancient muni + is sometimes identified with Patanjali. His work seems to be old + discusses metres which have become unknown in modern lit. now. It is probable that it was written in a period during which lyrics were appreciating on metrical effect. Though the work is regarded as a वेदाङ्ग, it discusses mostly secular prosody. The names of the metres look like epithets of belovedॐ Pingala uses algebraic symbols, employing म for तीन गुरु मात्रा, म denotes molossus or a metrical foot of 3 long syllables etc + ग for गुरु मात्रा

at the interview, but the undaunted Yaugandha compares himself to Aśvatthāman pacified only after slaying the Conqueror of his father. But the other minister taunts him saying that he cannot take so much credit for himself since he was only practising deception on them. Yaugandha is ready with his retort 'If they resorted to deception with an artificial Nīlakuvalayatanu' or blue-bodied elephant trick, he also had retorted by a similar elephant ruse.' Bharatarohaka, refusing to be silenced, openly insults Udayana as a thief who has stolen the daughter of Mahāsenā without being able to celebrate a marriage legally in the presence of the fire. The ready-witted Yaugandha is clear in his conscience that this is only a Gandharva vivāha, quite becoming of the Bhārata race in which he was born, wherein his remote ancestor Arjuna had similarly eloped with Subhadrā. If his master had consented to teach music to Vāsavadattā, it was only because he had already designed to make her his legally wedded wife. Feeling himself outdone by this intimidating method, Bharatarohaka suggests that his master was all the while

Next comes Bharata. It is a treatise on Dramaturgy & deals with metres only ∵ they are an impt part of drama. The lower limit of Bharata's date may be the 3rd cen AD. In his 16th chapter the algebraic syllables are described; Vedic metres are also discussed. Bharata continues the subject in the next chap also & defines 68 metres & five kinds of दण्डक. He does not use algebraic notation in defining metres; he states which syllable should be long & which short.

Varāhamihira's Bṛhat saṃhitā, Nandi as astronomical deals with metres in chap 101. (6th cen. AD). 63 classical metres simultaneously with planetary movements are defined. A metre is defined in a verse composed in that very metre.

Chaps 328-335 of Agnipurāṇa deal with Prosody. Pingala's date may be the 7th Cen AD as Kane suggests. The author follows Pingala both in form & matter. Chap. 328 defines algebraic symbols like ऽ, ऽऽ, ऽऽऽ etc. In the next 3 chaps., गायत्री, उष्णिक्, & उष्णिक् are defined. In 332nd chap, 17 metres are dealt with, regulated by number & position of syllables. The next chap contains a description of 10 अतिजगती metres. The division of metres he gives is traditional i.e. अर्धसम, अर्धविषम, & विषम. The same division is found in Pingala & Bharata. Chap 335 of Agnipurāṇa contains miscellaneous metres like गीति, & deals with दण्डक etc.

The श्रुतबोध is ascribed to Kālidāsa though wrongly. The author writes as if he is teaching his beloved. It begins with the definitions of the algebraic symbols, & the traditional division of the metres into 3 classes. The author then defines 39 classical metres. He does not use the algebraic system. As in Bṛhatsaṃhitā the metre to be defined is defined in a verse of that very metre. He carefully mentions the caesura in every case; this he does in terms of technical words like गौरि, अश्व, सूर्य which stand for numbers

very generously treating Vatsarāja, but Yaugandhara is clear that Mahāsena was not sincere in his generosity; the taming of the elephant, which, when it ran amok, would have destroyed the entire city was an impossibility without Vatsarāja and hence by force of circumstances Mahāsena had to follow a policy of conciliation. But then added Bharata, he was not further fettered, at least that Yaugandhara should particularly note. 'No, noreover the people had already begun to love the tamer of Nalāgiri and if Mahāsena would not further fetter him, the reason obviously was the fear of public censure, and not affection for his master.' Bharatarohaka's patience is now exhausted and he demanded 'What do the Śāstras declare in regard to the treatment to be awarded to a captured enemy?' expecting that he could intimidate Yaugandhara by this threat at least. But the calm and collected Yaugandhara replied: 'Death implying that he expected nothing better from his enemy. But Bharatarohaka's plan was rather different: Udayana was not put to death by us. Was he not properly honoured by us, even as a royal guest should be?' Yaugandhara says

All these works show hardly any originality & follow a standard scheme & vary only in the number of metres discussed. They exhibit no critical faculty whatsoever.

But Kṣemendra shows great originality in his Suvṛttatilaka. His small work is a landmark in the history of Sanskrit prosody. In his first chapter he defines the algebraic symbols & the gaṇas; he next selects 27 most popular metres & defines them giving one example of each. Exceptions are which happens to be a quotation from Vyāsa, Kṣemendra illustrates them by his own verses. His definitions in ślokas follow the algebraic system. The metres chosen vary from the hexasyllabic तनुमध्या to the स्रग्धरा of 21 syllables. Seven verses contain 11 syllables each.

The 2nd chapter discusses the blemishes & excellences of metres in general & also with ref to metres dealt with in chap. No other work in Sanskrit prosody gives such information. He was therefore an excellent critic. There is no caesura in metres with 6 or 7 syllables. He says 'Lovely metres if short, look charming with compounds, & if long with lack of compounds or as the context suits them' II.3.

In अनुष्टुप, 5th syl. should be short & 6th long यदि गुरुरेयं सर्वत्र लघु पञ्चमं but exceptions are found in Kālidāsa e.g. तदन्वये शुद्धिमति. So appeal to the ear is the final authority. He discusses how verses in various metres like शार्दूलविक्रीडित, रथोद्धता, स्वागता etc

ready with his reply. "It was in consideration for this evil that Mahāsena also was not carried off by your master when he eloped with Vāsavadattā?" "Could this have been possible" roared Bharatanaka, but the cool reply is 'He could easily have done so; to pull down the Vaijayanti mālā on the elephant, one must mount the lordly elephant; similarly to pull the Vaijayanti, his daughter Vāsavadattā, he had to enter Mahasena's palace and draw her out; could he not, if he only willed to do so, draw Mahāsena also in the act?' Having failed even here, Bharata tries another trick. Having incurred Mahasena's displeasure, do you think that your master can live confidently in Kausambi?' But Yaugandhara ridicules the idea. 'In your presence, our master bearded the lion in its own den and snatched away his daughter; when the whole tree is pulled down along with its roots, will there be any difficulty in cultivating the branches hereafter?' At this moment, it is revealed that Mahāsena has nothing but wonder and admiration for Yaugandhara's achievement and has sent a golden tray as a present to him as a present. The minister fully realises that this honour accorded

become more forceful, where for example the conjunct consonants, the visarga and compounds or the pauses etc are to be placed, how a शार्दूलविक्रीडित or a स्रग्धरा will be appealing if they begin with an अ, how delicate ideas should not be couched in indelicate metres like the शार्दूलविक्रीडित. In works of poetry admitting sciences, extremely long metres should not be used, while in case of science admitting poetry, the length of the metre may vary according to the flavour. अनुष्टुप् should be used in writing works on science as it makes the meaning clear. It may be used in Puranic works with didactic import and in epic poems to summarise long themes or where both instructing story have an equal status. उपजाति may be used in describing spring, रथोद्धता in the description of morning, वसन्ततिलका in dreadful heroic sentiment, मालिनी at the end of a सर्ग in hastening the end; पृथ्वी in angry sentiments, मन्दाक्रान्ता in describing separation, शार्दूलविक्रीडित in praising kings, स्रग्धरा in describing hurricanes etc.

Kshemendra demands a variety of metres from poets. A poet who can compose only in one or 2 metres is never honoured. Great poets have however strong preference for one or other metre, Kalidasa in Mandākrānta, Bharavi in श्रीधरिणी, Rājasekhara in शार्दूलविक्रीडित, etc. So Kṣemendra points out the special merits or demerits and suggests the exact places where the metres can be used with propriety. So he can easily do so because of his wide critical acumen or wide reading or experience. None of

to him who has burnt the palatial mansions in the city is as good as inflicting death punishment on him. Events move very fast and Bharatarohaka hears heartrending cries as though of the female osprey when overpowered by a ferocious hawk. The Kanchuki rushes in to inform that Her Majesty Angāravati is overwhelmed with sorrow when she hears that her daughter has fled; about to throw herself down from the top of her palace and commit suicide, she was consoled by Mahāsena saying: Our daughter has only married according to the Rākṣasīya rites; Why then grieve when you should really rejoice? Let us celebrate their marriage by proxy in the two picture-boards and let us make this a public ceremony. So a hasty marriage ceremony is gone through and the women in the harem mingle their tears and joys on the occasion. Yaugandhara is now completely satisfied and consents to be the Envoy Plenipotentiary of Udayana to represent him at this strange ceremony. Supremely happy now, Yaugandhara pronounces the benediction or Bharata Vākya 'Let the kine be happy, and the enemy kings be subdued: may our Rājasuka rule over the entire

his successors however felt themselves competent to continue his work. His illustrations - in the first chapter they are all his own, except one from Kyāsa - illustrate his critical acumen and creative fancies. In the 2nd & 3rd chapters, he cites others' slokas as examples and constructs examples with great critical acumen.

Chandonuśāsana by Hemachandra 1088-1172. He follows the traditional scheme & contains definitions of metres. In 8 chapters - I - algebraic symbols explained. II - 401 सम metres defined - III. अर्धसम & विषम metres defined. IV - metres measured by morae - आर्या, गाथिनी, खञ्जक etc defined - V उत्साह & other metres discussed - VI. Verses with 6 lines - VII. Verses with 2 line. VIII. प्रस्तार or combinations of syllables and other metres. His style is very brief. He does not give a single example by way of illustration.

Kedār abhatta's वृत्तरत्नाकर has been very popular with later writers & is quite comprehensive. His date is about the 15th cen A.D. 6 chapters & 136 metres explained.

1st chapter explains algebraic symbols like ऽ, ।, ।।. Metres are divided into those measured by morae & those measured by syllables. In II आर्या, वैतालीय & similar metres measured by morae are mentioned. chap III सम metres; IV अर्धसम & V of विषम VI describes प्रत्यय & प्रस्तार etc. He follows Hemachandra even to the extent of giving no examples. But it has become a standard book ∴ gets numerous commentaries with suitable examples. Nārāyana is the prominent of these in 1545 A.D. No critical insight is shown in their treatment, but they are

 earth'. The Drama ends here.

This marriage by proxy is not found in the Kathā sarit-sāgara or in the Bṛhatkathā-mañjarī and most probably not even in the original Bṛhatkathā in the Paiśācī dialect. It seems to have been an inferior invention of Bhāsa's own fertile brain.

carefully chosen. It contained the most widely used metres defined in a style which makes it easy for the student to learn the definitions by rote.

The छन्दोमञ्जरी of Gangādāsa comes next. It is date may be the 16th Cen. It is divided into 5 सिलकाः I defines लघु & cites a case where a short syllable becomes a long one. II defines सम metres, III मिश्र अर्धसम metres, & IV विषम metres. आर्या, वैतालीय & other metres necessarily more are defined in सिलका V. In the 6th सिलका prose style is divided into 3, वृत्तक, उत्कलिकाप्रिय, वृत्तगन्धि. These 3 divisions seem to correspond to the three Rītis. Though he touches all the aspects of the metres, he fails to analyse them critically, to show their good & bad points, & indicate their special usages.

Dāmodara's वाणीभूषण is the last work on Prosody, worthy of being mentioned. His date is uncertain. He cannot be the same as the son of लक्ष्मीधर, the author of the सङ्गीतदर्पण. This author is of the दीर्घघोष family. He cannot be also identical with दामोदर गुप्त of the Kuttanimate in the last quarter of the 8th Cen AD. This work contains only 2 Chapters, I algebraic symbols like म, ज, त etc explained; mentions deities of various गणाः, the underlying short & long vowels, & the traditional twofold divisions of metres. II defines nearly 100 metres, both सम & विषम — metres being arranged acc to the number of syllables in them.

Prosody had to be studied as an impt aspect of lit. Even grammar, logic, astronomy were dealt with in verse. Kṣemendra's book goes a long way in helping amateur poets to use the right metre.

ब्रह्म सारस्वतो यागः -
कवि - II.2

कविरविरविकुलव्याप्तिभिः सूक्तपादैः ।
नयति नवनवत्वं भावभाव्यस्वभावम् ॥ - कविकण्ठाभरण
IV.2

Svapnavāsavadatta: Vasavadatta is the embodiment of sacrifice and suffering. The 'best by fire-test' among these Bhasa's dramas is the Svapnavāsavadatta - as per Rājasekhara's testimony. Dr V. S. Sukthankar has also remarked 'A play like the Svapna is a glorious heritage of the whole civilised world. The eternal lesson of the reward of devotion and love taught by Bhasa in simple language and with penetrating directness is one of universal application. All that is best in human nature here finds noble expression. The touching and romantic episodes of the life-history of Udayana and his beloved have formed the warp and woof of many an alluring tapestry of love-romance, but the others like Priyadarśikā simply form the miniature paintings of a later age, while Bhasa's are the grand mural frescoes of Ajanta". Meerwarth waxes eloquent in his praise: 'In dramatic force Bhasa can be compared to Shakespeare, or the Greek tragedians; in psychological subtlety, he is almost modern; his simplicity of expression puts him on a different plane than Kalidasa and his followers.' Sri Asoka Kumar

Bhattacharyya writing in Indian Culture VOL VI remarks
"Bhasa more like Bhavabhūti shows a distinct bearing
towards the pathetic side of the erotic sentiment, a
fact which proves him to be the product of a heroic
age of which pathos is the natural reaction".

So much about the excellence of the drama.
A word about the narrative as found in the modern
recensions of the original Bṛhatkathā, the Kathāsarit-
sāgara (K.S.S) and the Bṛhatkathāmañjarī (B.K.M)
will not be out of place here. As we read these texts,
we feel Udayana is all the while nourishing a faint,
rather unconscious suspicion — how he does not or
even cannot explain — that the fire in which Vāsavā-
dattā has 'perished' is but a stratagem engineered by
the resourceful Yaugandharāyaṇa, but the Dramatist
Bhasa naturally understands that if his hero fosters
all along a similar suspicion, it would only weaken
the plot and eliminates all possibility of such an inference.
In the drama, the minister along with Vāsavadattā,
it is reported to Udayana, have perished in the flames
and the hero realises that a happy trick has been played
upon him only at the very last moment. The plastic
modelling of the prosaic incidents of the original legend

1 If Bharata practises the असिधाराव्रतं as Kalidasa puts it

पित्रा विसृष्टां मदपेक्षया यः प्रियां कुरुभ्यः गतामप्यकामाम् ।
इयंति वर्षाणि तया सहोग्रमभ्यस्यतीव व्रतमासिधारम् ॥,

here is an असिधाराव्रतं as rigorous inasmuch as Vasavadatta has to deny herself her husband's bed and affection, even while living all along under the same roof.

testifies to the dramatic talent of the author. A studied unity of purpose runs through the drama, binding the component parts closely together. The selfabnegation of the Queen who suffers martyrdom with cheerful resignation, is unmatched in world literature. The burden of the story is the triumph of steadfast, unfaltering, undying love for which no sacrifice is too great. The action is kept free from all trace of melodramatic surprise. The movement is smooth, measured and is characterised by classic dignity.

Now to the drama itself which starts with an invocation to the god Balarāma. The Sūtradhāra makes his exit telling us that the servants of the Magadha king who are escorting the Magadha king's sister Padmāvati, the junior heroine of the drama, are instructing the people to keep away from the path of the princess as she is walking up to her mother, the Dowager Queen, who is now leading a life of renunciation as a Tapasī in the forest hermitage. To this hermitage come Vāsavadattā, the senior heroine disguised as Avantikā and the Prime Minister of Udayana disguised as a Brahmin. The latter is perturbed that in the seclusion of the hermitage, a person like himself should have been asked to keep aloof from the path in such harsh language. Avantikā

who has been already persuaded by Yaugandhara to live away from her husband so that his prosperity might be assured soon after, finds it also difficult to swallow calmly the insult offered to them, but the astute Minister assures her once again soon after when her husband could be reinstated into his lost glory. Fortunately for them, the Kanchukin enters at this stage and cuts short to this policing business and invites the seeming 'tapasvin' (Yaugandhara in disguise) and any others if there be, to make their behests before the Magadha King's Daughter who has come to pay her respects to her Mother. Yaugandhara is overjoyed to find that she is the very princess into whose custody, he proposes to entrust the disguised Vāsavadattā, so that even prior to the marriage of Padmāvati to Udayana, the mutual jealousies of the co-wives may be blunted into goodwill. An astrologer has predicted to Yaugandhara that Padmāvati marriage with Udayana will set right the tottering fortunes of the family. Now these two are also introduced into the presence of Padmavati and her mother. The latter, though she has completely renounced the world is naturally to know if any marriage proposal has

come for her daughter, and the maid of Padmāvati informs her that Pradyota Mahāsena was desirous of an alliance on behalf of his son. Vāsavadattā is happy to find that the princess is likely to be her own sisterinlaw, marrying her brother. At this stage, Padmavati once again instructs the Kanchuki to invite anybody near by to make any behest which she might fulfil. Yaugandhara is happy to find an opportunity almost unsolicited to fulfil his desire, viz of entrusting Vasavadatta into Padmavati's custody till such a time, he alleges as her husband who is away on some business now, would be in a position to take her back into his own custody. He comes forward and explains he does not want help in cash or kind, but would be happy if her sister (that is how he calls Vāsavadattā now) were taken care of for some time. As for her chastity, he feels sure it would be safe in the fostering protection of Padmavati. The Kanchuki tries to dissuade Padmavati from accepting this strange request, urging it would be difficult for her to protect a 'trust property' and even suggests some cash payment once for all, but the generous Padmavati hauptaheady proclaimed that she would fulfil any request of anybody, feels it would be wrong on her part to say no at this stage and at once complies with the request of the

disguised Brahmin. The latter bids farewell to his supposed sister and is about to depart, when a Brahmachārin (who is really a servant of Yaugandhārayaṇa tutored to behave in the manner he is going to do now by the clever minister himself) almost rushes in in the hot midday sun wanting to rest somewhere. He is happy to find he may find some hospitable shelter in the hermitage he enters by accident. He naturally stops short when he finds some women and looks about undecided when the Kañchukin invites him to enter as it is an āshrama where all will be hospitably treated. After this reassuring assurance, the bachelor feels more at home in his new surroundings, but Vāsavadattā's dissatisfaction is noticed particularly by Padmāvatī who decides that her 'trust property' dislikes unknown strangers. The Bachelor feels at ease and Yaugandhārayaṇa, pretending not to know him at all, puts him some leading questions. 'My dear sir, whence are you, whither bound and which is your native place?' The Brahmacharin's reply that his native place is Rājagṛha, but he had come to the village Lāvaṇaka in the Vatsa territories for specialising in Vedic studies. Vāsavadattā is all attention now because she has been almost torn from that very village about an hour or two ago by the minister and she might be fortunate to hear more recent news

about Udayana's reaction to his recent separation from his dearest wife i.e. herself. Yaugandhara quietly puts the next question to the Brahmachārin - 'Have you finished your studies?' and the latter replies in the negative. 'If so, why then did you now abruptly come away?' The Brahmachārin proceeds to tell a dismal tale that in that village, Udayana the monarch, who was deeply enamoured of Vāsavadattā had encamped there for hunting; once while the King was out a-hunting, Vāsavadattā was burnt in the palace and the minister Yaugandhara, in his desire to save her, also was burnt up in that very fire. Both Vāsavadattā and Yaugandhara knew this to be absolutely false, but Yaugandhara, without allowing a hair on his body to shrink and let out his innermost thoughts, continued plying his questions to the Brahmachārin who continued the more dismal part of his tale: 'The extremely unhappy King returned and was about to give up his life in that very fire which had deprived him of his dearest wife and affectionate minister: he took up some of the ornaments supposed to have been slipped from Vāsavadattā's person, embraced them and fainted.' All were extremely sorry to hear this news and Vāsavadattā's sorrow was, fortunately for her, interpreted by Padmāvati as being born of her noble and generous

impulses and the truth was not suspected. Yaugandha hastens to explain that his sister was too emotional and diverts the attention of all to the Bachelor again whom he asks again 'what next?' The Bachelor's full report is rather reassuring: 'Udayana slowly recovered, but he kept on rolling on the ground where his dear wife's ashes lay and cried 'Avantirājaputri', 'my dearest disciple in music' and a thousand and one epithets to such an extent that even a stranger like myself could realise how sincere the affection must have been, that there never should have occurred such a tragic end to so sweet a romantic passion.' The disguised Minister not satisfied with leaving the episode in such a dismal manner, puts him the next question: 'My dear sir! did not any of his ministers try to console him then?' The Bachelor, taking the clue perhaps, continues: 'There was a minister Rumaṇvān who tried his best to comfort his master: he refused food if the master did so, his eyes were equally drowned in tears, he denied himself all bodily decoration, day and night following him like a shadow, he even threatened to die if the king would resort to excesses.' Vāsavadattā feels terribly relieved at this particular incident, and Yaugandhara congratulates himself that he

has put a rather too much of a strain on Ramanuvan but that man was shouldering his responsibility with loyal devotion. He asks now if the king is feeling better and the Bachelor continues: 'That part of the question, I may not be in a position to answer fully; but the king I saw with my own eyes, was lamenting, 'Here I danced with her, here she fell with me, here I slept with her, here I smiled with her etc' and the ministers somehow managed to carry him away from that spot. That much I know, the village men bore a dejected appearance and I could not bear to lie in that dismal spot. So I have come away.' After his rest, he proceeds on his journey, and all the people who heard the sorrowful tale are touched to the quick by the sad tale. After the Bachelor has departed, Yaugandha also wants permission to depart, but Padmavati protests that his sister might feel worried, but Yaugandha openly declares he is fully satisfied that his sister is fortunate to good people and so would feel at home with them and departs. The others also depart and the act ends

The second Act starts with a ballplay in which Padmāvati has been indulging. Might be, the act seems to have been too much abridged and the reference by Śāradātanaya might have been to a fuller version current in his time, but we are some how tempted to believe that the revision stops only in Bhāsa's excellent spirit. Whatever the truth may be, Vāsavadattā, since it is also steeped with this Act, Padmāvati and her maid are engaged in a lively ballplay and the talk is full of mirth and humour. Padmāvati asks her elderly companion to stop the game and the latter in jest suggests that the young girl's hands have become deep red as a result of the exertion. The maid interposes that such play would be out of question after her marriage and Vāsavadattā indulges in a sly humour referring to Padmāvati's Vara-mukha, where the first word might refer both to a husband as a noun and as an adjective might mean excellent. Padmāvati, like our young married girls, feels chagrined at this joke and asks her not to continue in this strain. Vāsavadattā says she will stop, but purposely addresses her as the would-be daughter-in-law of Mahāsena. The

young girl, full of curiosity, (again like our young girls) asks for more information about Mahāsena and Vāsavadattā, forgetting that she is dissembling now, wishes to explain that he is the king of Ujjayinī, so called because of his vast army legions. Now the maid explains that the princess does not like to enter into that family and Vāsavadattā wishes to know when the girl is loving. The maid explains that she has already begun to love Udayana passionately and Vāsavadattā feels intrigued to know this, but with difficulty managing to suppress her emotion asks why and the maid explains that Padmavati has been admiring the King's sympathetic outlook on life. Vāsavadattā knows this only too well and when the maid suggests that Padmavati should be more careful before divulging her affection particularly because the King might be ugly for aught they know, Vāsavadattā unconsciously blurts out 'He is extremely handsome!' The simple girl at once wants to know how she could have known this and realising the impropriety of her remark, she quietly explains that this was the report she had from friends in Ujjayinī. This explanation is accepted by Padmavati; at this moment

a report is brought by the Dhatri or the nurse of Padmavati that Udayana has consented to marry Padmavati: This is rather too much for Vāsavadattā and she asks if the king is keeping good health. When the nurse reports that she has heard that Udayana is in perfect health, Vāsavadattā, unable to control her emotion because her husband has consented to be another's husband forgetting his previous attachment to her, cries out 'What a calamity!' The nurse, rather alarmed, asks 'What do you mean?' and Vāsavadattā is forced to explain. That king, having so passionately loved his previous wife, he now becomes indifferent to her memory, that was all what I meant'. The nurse explains that noble, well-educated people are consoled easily. The extremely worried Vāsavadattā is not of course satisfied and again asks 'Was she chosen by him of his own accord?' The nurse then explains 'His ministers seem to have persuaded him to come to our city for a change of climate or some other reason; our Maharaja saw him by chance and proposed, he then accepted'. This is rather reassuring to the lacerated heart of Vāsavadattā; a maid enters at the moment to announce that the marriage has been fixed for that very day and so she must

now hurry for her auspicious bath. The departure only adds to the anxieties already raging in Vasavadatta's mind and she tries to find solace in solitude. The act ends. The next act is a continuation of the previous; poor Vasavadattā is trying to weep out her sorrow in silence. When she is thus worried that her husband is now another woman's proud possession, a maid enters, seeks her out in her secluded corner and asks to wreathe the flowers she has brought into a garland. Vasavadatta asks what the flowers and why it was they had to be woven just now. The maid explains that they are to be immediately used for Padmavati's marriage. She is asked if she has seen the would-be suitor; if so he lovely to look at? and the maid replies he could be referred to as Kāma without his bows and arrows! This is enough' cries out Vasavadatta and when the maid asks why, she replies it is not proper to speak of a paramour or another woman's husband, perhaps commoner. Tip on the same in her heart of hearts as one who has not only become one such from her point of view. The maid now instructs her to wreathe the garland quickly; Vasavadattā asks the name of the flowers; one of them the maid answers is avichaṭakarana

and Vasavadatta coolly reflects: 'Padmavati and I must wreathe this many a time'. The maid explains the name of the other is Sapatnimardana or crushing the co-wife. 'This need not be woven at all' blurts out Vasavadatta. When asked for the reason, Vasavadatta is constrained to remark that the first wife is dead and so this will be definitely useless. Another maid enters at the moment demanding the garlands as they are urgently required since the bridegroom is already being led to the bathroom by the sumangalis or elderly married matrons. The two maids depart with the flower-garlands and Vasavadatta has to throw herself in bed and forget her sorrows which is only increased by the solitude. The omnibus ends. Here the Dramatist making Vasavadatta her self weave the marriage garlands for the marriage of her own husband with another lady is a terrible irony of fate and Bhasa seems to have derived his cue from the 145 Rig veda

इमां खनाम्योषधिं वीरुधां बलवत्तमां यया सपत्नीं बाधते
यया संविन्दते पतिम्।
उत्तानपर्णे सुभगे देवजूते सहस्वति सपत्नीं मे पराधम
पतिं मे केवलं कुरु॥

Here the co-wife sincerely prays that with the help of the particular medicinal herb, her husband may be fully appreciated by herself to the complete exclusion

footnote: Atharva Veda III xviii.1 has a similar charm:
'I dip this herb, of plants the strongest, with which one drives off her rival; with which one wins her husband completely!'

of her consort! — fortune.

The IV act starts with the Vidūṣaka who is now, long after Vāsavadattā's supposed death, supremely happy. At the time of the Lāvāṇaka episode, they had never even dreamt that they would be happy once again in their life time. But the present uttara Kurusvāsa or supreme Paradise felicity makes up for the previous sorrows. Now the reaction seems to be even too great and the luxurious food he has eaten is not easily digested by him. He cannot get any sleep and is subjected to constant rheumatic fits. He has even been forced to resort to refrain from taking food at times. When he is nursing thus, a maid somehow manages to find him out in his seclusion. The maid is eager to find out if the 'seminary has had his bath; the Vidūṣaka ascertains from her the reason for the information and she explains that her purpose is to bring up to the guests flowers, sandal paste and other scented ingredients; the Vidūṣaka allows her to bring in anything except food and the reason he suggests is entertaining — Kokilāvāsa akṣiparivartah iva kukṣi parivartah, that his stomach has started rotatory movements like

Add: The maid is directed not to collect more flowers after she has plucked a few; the senior queen asks the reason and the junior queen answers that if her husband should happen to come there, he should look at them and rejoice. As a matter of fact, she confesses she is extremely worried if her husband is not by her side. Vāsavadattā feels that in allowing herself to be away from her husband, she is intrigued to find even Padmāvati troubled so much. She blurts out that Udayana was more passionately attached to his first wife and when asked by Padmavati how she could assert this, she wriggles out by explaining that otherwise, she would never consent to elope with him forgetting her affection for her parents.

the eyeballs of the Kokilas. The lady curses that he
be always like that and walks away and the
Vidūṣaka flies to the King Udayana. The Scene ends.

The act proper starts with Padmāvatī and
Vāsavadattā conversing together in the pleasure
park. The dramatist is desirous of providing a
soothing balm to the lacerated heart of Vāsava-
dattā. Vāsavadattā actually confesses that a salve
is being paid to her as it were for her heartrending
pangs – विरहवेदनायाः प्रतीकारः. The maid of Padmāvatī
starts the conversation asking her why she has come
to pleasure park. The princess confesses she wishes
to these are well kept in perfect trim and order and
are so that her husband might rejoice there
asks Vāsavadattā whether they might sit and repose
themselves in one particular corner. The latter signifies
assent and they are admiring the flowers. While the maid puts in
- Ask your husband to teach you to sing on the Vīṇā.
Padmāvatī confesses that she has unsuccessfully tried
to induce him to do so. Vāsavadattā eagerly wants
to draw more information and the young infatuated
girl confesses again that her husband fondly cherishes
the late wife's virtues and simply sighs and weeps, though
trying to suppress his emotion in her presence. This
is reassuring to the Senior Queen, but the dramatist
perhaps feels that this is not enough and he makes her

have this assurance from Udayana's own lips, not even leaving it to the junior wife's inferences. Bhavabhuti tried to imitate this in the III act of the Uttara Rama carita but with all his superior Sastraic equipment or Vyuttpatti and supernatural devices cannot come anywhere near the naturalness achieved by the earlier gifted dramatist. To continue our story, the garrulous Vidūṣaka leads the King by chance to that particular corner; they are almost near enough to be heard, but they have not seen the ladies. The King allows himself to be led, but is all the while musing within himself how he has allowed his mind to be pierced by this additional arrow of Cupid, in spite of the fact that they had all been exhausted for Vasavadatta's sake when she was alive. The Vidūṣaka's purpose is to lead Padmavati's site in the park, and intent on doing so, he sees pangs in Udayana's heart, diverts his attention to the symmetrical but zigzag and uneven row of the Sarasa bits that happens to be flying just then in the sky. The maid now draws the attention of the two queens to the presence of the prince near by, but out of consideration for the Senior queen, the junior one avoids her husband's company just now and they proceed to the Mādhavi creeper bower just

beyond for more privacy. But the Vidūṣaka's powers of inference are keen; he even guesses Padmavati have been just then as some flowers seem to have been plucked. The King is happy at the variety of the flowers. Vasavadatta, who overhears the talk of the Vidūṣaka, imagines she is in Uṣṣayinī once again. On the other side, the King says to the Vidūṣaka that they could wait for Padmavati on that very stone sofa. But the Vidūṣaka proposes to enter into the Mādhavi creeper bower where the two Queens have taken refuge and Padmavati is very much upset, but the maid suddenly ~~disturbs~~ disturbs a swarm of bees on a creeper nearby and the Vidūṣaka, stung by them rather unawares, proposes that they remain where they are. The King and the Vidūṣaka resign themselves to the seat and the two Queens are happy. Thus when the two Queens are within hearing distance, the Vidūṣaka plies the King with questions about his relative affection towards his late Queen and the present one. When the King finds fault with him for his flippancy, the Vidūṣaka swears he will not mention it before anybody and he insists on a reply particularly because one is dead and the other absent now. The King's unwillingness to reply is quite understable even to Padmāvati, but the Vidūṣaka refuses to allow him to move even a single step from that spot if

he would not furnish a reply soon. This compulsion makes the King give the reply 'Of course Padmavati is honoured by me because of her lovely form, kithe and sweetness, but she does not attract my mind to already bound with Vasavadatta in the same intensely passionate manner. Vasavadatta hears this and feels her incognito life has brought the proper dividend. The maid at once comments that the King's remark is very unfair but Padmavati appreciate the remark in the right spirit inasmuch as the King remembers the dead wife's virtues even now and adores him all the more in consequence. But they are out to hear something more interesting in that Udayana himself turns flippant and asks the Vidusaka as to what he feels about the relative merits of the two queens. The King's pressure turns into an humble request of a 'Mahā brāhmaṇa' and the clever Vidūṣaka gives a non committal reply that Vasavadatta is highly honoured by him and Padmavati is vivacious, lovely, never getting angry, sweet speaking, and generous and often invites him for sweet dinners. The senior queen chides him in her heart for his having forgotten the dinners she had invited him in her time. The King in his absentmindedness, warns him that he would tell Vasavadatta about his forgetfulness, but the latter reminds him that the senior queen is long

ago dead. With tears in his eyes, Udayana confesses that
this being reminded of olden days made him think that the
dead wife was really in his presence. and Padmavati on
this side curses him for his having made Udayana realise
his mistake too soon. Vāsavadattā is happy to find how
she is being affectionately remembered even now. The
Vidūṣaka tries to console him remarking about the inevit-
-ability of fate, but Udayana's retort is almost heart-
rending: 'I have long ago pushed aside my sorrow: but the
passion is so deep-rooted as to make me remember the
sorrow again again and make it fresh. This weeping
is but a penance: my mind feels relieved (as though
it has paid back its debt) only then (i.e. after weeping).'
The Vidūṣaka finds the King's face flushed with tears,
so he goes out to bring some water for the King to wash
his face. When the Vidūṣaka is thus away and the King's
eyes are blinded with tears, the 2 Queens feel they can beat
a hasty retreat unobserved, but the Senior Queen suggests
rather that she could run away, leaving Padmavati to
attend to the King. Vasavadatta somehow slips away and
Padmavati on one side and the Vidūṣaka on the other
enter almost at the same time. The former quickly asks
the friend as to what the matter is and the latter
taken suddenly unawares begins to stammer: 'This
is this — —.' Padmavati urges him to explain the truth
and now the clever friend pretends that a passing

carried some flower dust particles into his friend's eyes and suggests that Padmavati might wash the king's face and relieve him of the pain. Padmavati wonders at the ready witted reply and both greet the king. The latter feeling embarassed, is worried mentally as to whether she might have been present even sometime ago to overhear their previous conversation also. The Vidusaka explains to him in a whisper that he has already invented some explanation of dust particles snuffling into his eyes, and the king feeling extremely relieved, repeats the same explanation and asks her not to be worried about the same. The Vidusaka now cleverly reminds him that it is now time for him to attend a festive reception arranged in his honour by the Magadha king. The king therefore can easily persuade Padmavati to go in and leave him free to attend the Garden-Party. It should be noted that Bhasa does not see any necessity to bring the Magadha king directly on the stage.

The V act which has lent its name to the drama is really unique in literature. The dramatist ~~feels~~ feels that the '<u>Vetana</u>' or the salary paid in the last act to Vasavadatta by making her overhear the words of her husband is not enough: he must talk to her even if it be in a dream, she must reply, she must even touch him and even prevent her while she is beating a harlot

retreat. Some critics, however, not being able to appreciate the beauty of this psychoanalysis of the hearts of Udayana and Vasavadatta, even go to the extent of saying that Padmavati's headache should certainly have been a fake, since she is nowhere in the picture at all and as such even the whole drama is also another fake. This is certainly not the case and the explanation of Justice A.S.P. Ayyar seems to be the most appropriate one that so much fuss was made about a too commonplace ailment of a headache that Padmavati felt almost ashamed and even expressed her dislike of the arrangements by purposely abstaining from taking advantage of them. Bhattanatha Sramin was also worried that there is nothing in this drama dealing with Vasavadatta's marriage and so he even suggested that the drama should have been irrevocably lost for us and its plot, if at all should be the story of a Vasavadatta whose hand was meant for Sanjaya by her elders but who decided her fate herself by running away with some other as referred to for example by Bhavabhuti. But we beg to urge that though there may be only Padmavati parinaya here, the main interest in every act in the drama centres round Vasavadatta only to such an extent that the whole thing would be even insipid if Vasavadatta were not there in any one of the acts.

 Padmavati may be an important character, but she can never come anywhere near Vasavadatta's level. Each episode in the act is arranged in relation to Vasavadatta. In the I act there is her reported death; Second act has some very pertinent remarks made by her which make Padmavati unconsciously love Udayana alone; the III act by which she herself weaves the garlands in the III act by which she herself gifts her husband away to another. The IV act has given her a vetana for her ajñātavāsa and this, the V act makes her see her husband's dream. The last act recalls to our mind the memorable marriage by proxy of the previous drama and ends with her restoration - so in every episode, the Jivakalā or the power-house of dramatic interest is undoubtedly Vasavadatta and hence her name has supplied the title. And since each episode culminates in the dream, the earlier ones causing or leading to it and the later ones its after-effects, the Svapna is prefixed to her name as the title most appropriately.

The act itself starts with a Praveśaka in which 2 maids, Madhukarikā and Padminikā inform us that Padmavati is having a serious headache and so the Senior Queen is being requested to come to her side to keep her in her

 proper spirit by narrating her lively stories. Information is also sent through the Vidūṣaka to Udayana and the bed is spread in the Samudra gṛha palace.

Udayana is alarmed at the prospect of even a small illness for his new and lively bride particularly after the death of his first wife and so both he and his informant repair to the Samudra-gṛha palace almost half an hour earlier than the time Padmavati would even go there. It is almost 7 P.M. perhaps, and the dim light on the way makes the Vidūṣaka suspect a garland on the archway to be a serpent. They understand they are rather too early since the bed is exactly as it was spread. The cool breeze in the evening makes the King feel rather sleepy and the King, seated on the bed, asks his friend to entertain him with a lively story. The story chosen happens to be about Suṣaṇgini and the extremely fascinating swimming pools there. The King's thoughts turn to his dearly loved Vāsavadattā who, at the time of the elopement, made his cheek wet with her tears and in the course of the music lessons was constantly looking at me and often missed the Vīṇā strings, fiddling even blindly. The friend could not under

p8. stand the anguish, but imagined that the story has dis-
lited and started another story wrongly, referring to the
city Brahmadatta and the King Kampilya, inserting the
names of the King and the city in his thoughtlessness. (Sri
B.C. Sen in Vol XX of Calcutta Dept of Letters Journal in his
Studies in the Jātakas refers to the chief dynasty of Kāśi
known to the Jātakas being called Brahmadatta of Anga,
of Assaka, of Kampilya etc. Similarly the Sonakhanga Jātaka
also refers to a Chandapaggota exactly as in Pratijñā).
The Vidūṣaka's absurd mistake makes the King out
once correct him, and the fellow goes on repeating as
corrected so many times lest he should repeat the same
blunder over again. The cool breeze has already made
the King doze off on the bed itself and the Vidūṣaka
realises this only after a few minutes, and feeling
rather chill, thinks he should go out and fetch his own
bedsheet to cover himself with. In this particular interval
of about 10 minutes, the dramatist has cleverly managed
to bring Vasavadatta to the bedside where Udayana
alone is sleeping with a rather dim light burning
in the corner. The maid who has conveyed the information of
the heartache to her has hastened her and leaves her
at the door of the palace. Vasavadatta alone enters and
finds somebody alone sleeping on the bed all by herself.
She naturally suspects it might be Padmavati and cuss

79 the careless maids who have left her all alone. She sits by her side on the bed itself. She suddenly realises a strange thrill and is unable to properly account for it. The regular breathing makes her guess that the headache might have passed off, and she also is inclined to sleep by the side because of the cool breeze. The next second makes her horribly alarmed since Udayana, for that was the person she realises only now, dreams and calls her by name. She gets up, curses herself for her inadvertence more particularly because Yaugandhara's efforts would be frustrated by this action of hers. She is about to rush out lest she should be found out, but the King's crying out once again in his dream referring to her by name is rather reassuring to her since she realises Udayana's unconscious and only dreaming. She at once cannot resist the impulse to stay on and delight her eye and heart. The unconscious King, again continuing the dream, calls out 'my dearest my favourite disciple, do give me a reply!' She feels she must reply and unconsciously blurts out 'I am here, my dear lord!' The unconscious dreamer has wonderfully heard even this and continues, 'Are you angry, my dear!' and the distressed woman cries out

in the same excited tone 'Never, never, I am only distressed!' 'If not angry, why then are you undecked?' is the next question again in the unconscious or rather semiconscious dream state. The worried woman musters up courage to say 'Why more ornaments?' perhaps implying that she could have none of them being away from her husband. The king asks her again in a semiconscious state, 'Do you remember the old days and sigh as you have been denied them now?' and Vāsavadattā cries out in extreme anguish 'Sigh for my lost ornaments! cursed be they!' (Even if the word reads Vīrachikā and refers to a young courtesan with whom Udayana might have misbehaved before his dedicating himself heart and soul to Vāsavadattā, who has long ago forgiven him for that, but the penitent Udayana trying to beg her pardon for that once again and Vāsavadattā's consequent excitement is quite understandable). In his semiconsciousness, the dreamer feels that he must once again pray sincerely for her forgiveness as she has been keeping away too long, and he cries out 'I will make amends for my past misdeeds' and stretches out his hands desiring to supplicate her. Vāsavadattā suddenly realises she has overstayed; the careless maids, who have gone away, might return and hear presence there would lead rather to unnecessary whispers or even scandals; but she cannot resist the impulse to put the hands back inside the quilt, because of the

extreme chill, does so hastily and wishes out this touch of Vasavadatta electrifies him as it were, and he sits up on his bed, only to catch a glimpse of the back of the fleeing Vasavadattā. But Udayana has seen enough to realise she must be alive and pursues her, crying out to her to stop; unfortunately for him, the door panel up strikes against his forehead and his further investigation is abruptly put a stop to. In the darkness outside, she has sufficiently fled far away and the Vidūṣaka, who has entered with his quilt just then, is intrigued to find that Udayana is wide awake. The King cannot resist the impulse to tell him 'My dear friend! Welcome news. Vasavadattā does live!'; but the Vidūṣaka cries out in anguish 'Alas! how can the dead come back to life!' The King contradicts him and says 'She roused me up from my sleep and rushed out - I saw her with my own eyes! Rumanvān has definitely deceived me saying she was dead!' The friend cries halt to such hallucinations, and suggests that the reminding of Uṣṇīṣaṇī and its shimmering pearls must have raised up a dream about her rather uncanily. The poor King, fully disillusioned, cries out, 'If it were a real dream, oh God, I ought never to have been roused therefrom; if were an illusion only, let it continue for long! But again, I woke fully from my dream and did see the the long tresses uncombed and the eyes undecked by collyrium, of that chaste lady'

 Perhaps in between these slokas might have slipped away the famous sloka quoted by Abhinavagupta Sanskitapakṣmakapātam etc as from a Mahākavi Bhasa or some other context could easily be found somewhere else in this highly lyrical and poignant scene, whatever it maybe, the Vidūṣaka draws him down to a lower plane by a leading suggestion that a Yaksini Avantisundari, living in the palace, must have caught a hallucination before him, but the poor king asserts that the horripilation of his hand which grasped hers warmly but ~~half~~ a couple of minutes ago has not even now for rid of that pleasurable sensation. But the Vidūṣaka draws him out of that atmosphere which might further call up such hallucinations and ~~take~~ lion further. Exactly at the moment, the Kancukin comes up to announce that his minister Rumanvan is now turned up with his regiments to attack an enemy Āṭavi along with their own Magadha battalions. If he availed himself of the opportunity and led his forces to victory, his lost territories could be easily reacquired. The king naturally tears himself away from those recollections and joins his army and the ~~act ends~~ evidently with victory. (In this context, it might interest us to note that the Kancukin

addresses Udayana as Āryaputra as also in the last act of the Bālacharita, just at the close. The word Āryā is only used by the wife in addressing the husband, but in Prākrit, in the early phase of the language, the word refers to the royal princes to whom some of Prākrit verses are particularly addressed).

The VI act starts with a miśrakaṅkambhaka which reports that Mahasena's messengers have come to congratulate Udayana on his recent victory over Āruṇi and they are the old Kañchukin Rallaya and Vasavadatta's nurse in her infancy named Vasumdharā. But the waiting maid reports about Udayana's serious headache caused by the accidental discovery of the long lost Ghoṣavati in a forest bush by the side of the river Narmadā. But the Kañchukin is happy to find that Udayana is slowly descending from the balcony in the upstairs from where he had heard the song of the Vīṇā tuned and recognised it. The act proper starts with the King and his dear friend conversing and trying to console him. The King is cursing the Vīṇā, apostrophising it as it were, and questioning her who had the fortune to rest on Vasavadatta's breasts and lap, to deny herself the same and rest in the forest bush, and have its stick dirtied in all sorts of ways by trivi

and beasts. The Vīṇā is unsympathetic and forgetful, rebukes the royal daughter. The Vidūṣaka tries to console him but the King explains that the sight of the Vīṇā has called his dormant passions about the lady whom Fate has snatched away! (This is one of the sketches quoted as from Svapnavāsavadatta and correctly found here). He asks the Vidūṣaka to fetch the same properly repaired and strung. The two envoys from his father-in-law Mahāsena are announced now and the King sends for Padmāvatī before they come up. His guilty conscience now begins to prick him particularly because he had dared elope with their fond daughter, but was not able to keep her with him. He even felt he was guilty of leading astray their daughter only to lead her to her grave which was heaven's punishment for his misdeed! Padmāvatī now enters, but though overjoyed to hear about the envoys from her Senior Queen's father's parents, is rather unwilling to sit as they might feel rather offended at her occupying a seat which should have been occupied by their princess, but Udayana's explanation is readily accepting for her and the stanzas and the envoys are introduced while Udayana is explaining to her how he feels with a guilty conscience in having persuaded Vāsavadattā to run away from them and paid the penalty as it were for his misdeed by the death of Vāsavadattā. Padmāvatī tries to console him somehow

and the old and trusted attendant of Vasavadatta enters with a heavy heart and greets the King affectionately. The King rises up in his seat in honour of his fatherinlaw whose representatives they are and affectionately enquires of the welfare of the Mighty Mahāsena. The Kanchuki receives -cates and conveys in return the blessings of Mahā -sena also. Having asked him to be seated, the old man congratulates him on behalf of Mahasena for his having reconquered his lost territories. The King acknowledges gratefully the blessings of his fatherinlaw which have enabled him to regain his territories and openly confesses that though he has not able to protect their daughter, her parents have continued to shower their selfsame affection as though nothing has happened. The King now turns to the old nurse and asks if his motherinlaw is keeping fit. The nurse assures him of her affection and says she (i.e. Vasavadatta's mother) would like to know his welfare. Udayana says 'Our welfare is completely departed with Vasavadatta'. But the nurse and the Kanchukin try to console him in respect of the inevitable and the latter continues to say that she though dead being thus fondly remembered by her lord should be regarded as being alive. Like trees in a forest being cut and growing once again, or like the broken rope being unable to sustain the vessel intended for drawing water from a

 a well, nobody can prevent another from dying. But Udayana continues to weep saying he can never forget Mahasena's ~~wife~~ daughter, his dearest disciple even in his future births. The nurse then continues the affectionate message of the mother of Vasavadatta :- Though my daughter is dead, you are as good as Gopala and Palaka to me. Even before your arrest, you were pitched upon as a desirable son-in-law. When the Ghosavati was to be taught to her, we gave her in marriage to you, only the fire-witness-ceremony could not be arranged. But you ran away because of your mischievous tendencies. After you eloped, we celebrated your marriage by getting these two picture-boards of yours painted. These are now in your hands. Look at them and derive some satisfaction. The King is extremely touched by her devotion and he openly confesses that this is valued by him more than the acquisition of a hundred kingdoms even. Padmavati now expresses to see her elder sister and prostrate herself before her at least in the picture-board. The nurse at once hands it over for her inspection. Padmavati looks on with her increasing admiration and asks her whether the picture is life like.

~~[illegible] (and) [illegible] - [illegible]~~

86. The King says the picture board is his late Queen actually come back to life and laments how such a lovely form could have been reduced to ashes. Padmavati wishes to inspect the other and compare the likeness with her husband so that she could judge the artist's skill by comparison. The King asks Padmavati why the picture board has excited her so much; she replies that somebody exactly similar to that picture is living with them. When the King asks her to be brought up, the junior Queen explains that "prior to my marriage some Brahmin entrusted his sister to my care, calling her a proṣitabhartṛkā, or one whose husband is away. She cannot see other stranger males. Let this nurse see her and judge". At this moment, the waitress presents the visiting card of an 'Uṣṭrayāni Brahmin' who has entrusted his sister with Padmavati. The King at once draws Padmavati's attention to the name and explains it might be the same and instructs her to bring that elderly lady. The disguised Yaugandharāyaṇa enters muttering within himself 'Having concealed the Queen for the King's welfare, I did all this concentrating on the happy end: now though my work is fully successful, I am apprehensive of the King's reaction'. The disguised Brahmin offers homage and the King, though recognising the voice, is not able to place him correctly, but asks him 'Was your sister entrusted into Padmavati's hands?' When the Brahmin

and north. These pitṛs appear before him and he again praises them as अक्षय्यस्य सदा दातॄन्. Accordingly they bless that Ruchi will have his desire of becoming a Prajāpati fulfilled by becoming the father of Manu inaugurating the Raucḥya manvantara.

To conclude, Bhāsa's Śrāddhakalpa seems to be almost exactly similar to that of the epics, H.V. and V.P. and seems to be definitely prior to Manu and even his श्राद्धकल्प is perfected in the Rāmāyaṇa epic; in the Ṛgveda, the pitṛs are rṣis of the first rank. 97 Bhāsa refers to the other later authorities.

Gratefulness of a good son in performing the Śrāddha for his father, he is but echoing the gāthās by Rāma in Ayodh 107. 10 et seq – ऋणान्मोचय राजानं तत्कृते भरत प्रभुम्। पितरं चापि धर्मज्ञं मातरं चाभिनन्दय॥ श्रूयते हि पुरा तात श्रुतिर्गीता यशस्विना। गयेन यजमानेन गयेष्वेव पितॄन् प्रति॥ पुंनाम्नो नरकाद्यस्मात्पितरं त्रायते सुतः। तस्मात्पुत्र इति प्रोक्तः पितॄन् यत्पाति वा सुतः॥ एष्टव्याः बहवः पुत्रा गुणवन्तो बहुश्रुताः। तेषां वै समवेतानामपि कश्चिद्गयां व्रजेत्॥ एवं राजर्षयः सर्वे प्रतीता राजनन्दन। तस्मात्त्वाहि नरश्रेष्ठ पितरं नरकात्त्रभो॥ Evidently these ślokas recited in the Gaya country are now recited in every Śrāddha ritual and glorify the Śrāddha ritual performed here.

Add from old Book – { Chap. Mahendra Vicārana & Bāsa Chap. Bhāsa & Śaktitarādi and XIII to XXX Chapt. in the Rās.

signifies acceptance, Padmavati and Vasavadatta with a veiled face – enter. The former is explaining to the latter that her elder brother is come and the latter remarks she has been luckily remembered. Padmavati notices the king and says that the trust property has been brought. The king explains that the trust property is to be redeemed in the proper legal manner in the presence of accredited representatives and appoints the two Envoys from Ujjayini as a special court for the purpose. Padmavati now offers the woman for inspection before the special judges and they at once accepting Vasavadattā. The happy king asks her to enter with Padmāvati, but the supposed Brahmin protests against a learned scion of the of the Bharata race doing things so high handedly. The king asks the veil on Vasavadatta's face to be removed and both Vasavadatta and Yaugandhara prostrate themselves before the startled king who cannot contain himself with his joy and cries out 'Oh rogues! is it a dream or a reality? Shedid once deceive me!' The overjoyed king embraces Yaugandhara and congratulates him saying 'Your efforts, creating false illusions, wars, and wise counsel have saved us from the mire into which we were being

descendants. - ते ज्ञातिभुष्टाः पितरः प्रदास्यन्ति तवेप्सितान्।
पत्नीं सुतांश्च सुसंतुष्टाः किं न दद्युः पितामहाः॥ 96.10. There
is a स्तुतिगीता extolling the pitṛs (almost exactly as in
the पितृगीता referred to before) as being worshipped in all
the three worlds, by the people of the four castes, by gods in
heaven, by demons, snakes and the rest of them. In the
33rd verse they are glorified as being pleased with खड्ग,
deer's flesh (Cf Bhasa) with black sesamum, and also with
a vegetable called काल (~~is this the~~ same as Bhasa's कलाय?)
ये खड्गमांसेन सुरैरभीष्टैः कृष्णैस्तिलैर्दिव्यमनोहरैश्च।
कालेन शाकेन महर्षिवर्यैः संप्रीणितास्ते मुदमत्र यान्तु॥
Here also their propitiation on holy aṣṭakā days
etc as in V.P. is recommended. These possess
the white colour of the Brahmin, the crimson colour
of the Kṣattriya, the golden colour of the Vaiśya and
the dark colour of the Śūdra. It concludes: रुद्रसंहि
भूतान्यसुरांस्तथोग्रान्निर्नारायणस्त्वनिशं प्रजानाम्।
आद्याः सुराणाममरेशपूज्याः तृप्यन्तु ते ऽस्मिन् प्रणतेऽस्मि
तेभ्यः॥ They are spoken of as constituting nine
different gaṇas or groups, four of which are
अग्निष्वात्ताः, बर्हिषदः, आज्यपाः and सोमपाः, assigned
respectively to the four quarters east, South, West

being plunged. Yaugandhara quietly comments that their master's joy was theirs also. Padmavati, who is overwhelmed with joy, prostrates herself before Vāsavadattā. The latter affectionately raises her up. The King now asks an explanation for his having concealed Vāsavadattā. The latter explains that he wanted to see his master's kingdom restored to him. 'Why was then she entrusted to Padmavati?' is Udayana's next question. The minister explains that the astrologer Puspakabhadra and others had predicted her as the future Queen of Udayana. The King wants to know whether Rumanvan had known this and the minister confesses all had known it and suggests that the envoys from Ujjayini should return that day itself to their place, but Udayana countermands the order and says all of them with Padmavati also would go and pay their respects to their affectionate parents-in-law. Yaugandhara now pronounces the Bharatavākya that their King Rajasinha should rule the earth girted by the oceans, with Himavan and Vindhya as the two earrings.

The drama ends there.

Vidūṣaka

The Last Two Chapters in old Book

END.

Vṛṣalas and not women from using मंत्रा - कीर्षितस्तु प्रणामः स्यादमंत्रार्चितदैवतः - Pratima III.5. The 96th chap has another lovely story (similar to Jaratkāru) in which the pitṛs of Ruchi, finding him not worshipping any pits, not keeping a home, taking only one meal and shunning all company, deliver a sermon to him on the three debts to the gods, pitṛs, and manuṣyas from which he should be exempted before he could get the अधिकार for fixing his mind on mokṣa. They say अनुत्पाद्य सुतान् देवानसंतर्प्य पितॄंस्तथा। अकृत्वा च मखान् कथं मोक्षात् सुगतिं गन्तुमिच्छसि " and add that his path will be beset with many difficulties and after death hell will be his lot. But Ruchi in the beginning refuses to be enmeshed into the chains of Saṃsāra and prefers to wash away his sins in the water of virtuous inclinations or Sadvāsanās. But later their advice has an effect; they advice him to marry, redeem himself and them also thereby and vanish. Ruchi performs penance, propitiates Brahma, and is blessed into becoming a Prajāpati himself. Even Brahma in the context, glorifies the pitṛs as conferring all prosperity upon their